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KERRANG!

JON BON JOVI
Back in a blaze of glory for our 300th issue!

LOVE/HATE
'Blackout' boys in Britain for one more round!

LOVE/HATE: pic Joe Giron

JON BON JOVI: pic Ross Halfin

ENUFF Z'NUFF
'We're not old hippies, we're young hippies!'

JUDAS PRIEST
Rob Halford on 'nightmare' suicide lawsuit

VIXEN
Exclusive tour dates

ANNIHILATOR
Thrash Metal monsters in fairytale return

Extra Iron Maiden gigs ● Sweet FA ● Electric Boys ● Faith No More
Dread Zeppelin ● Mother Love Bone ● Toranaga ● Child's Play

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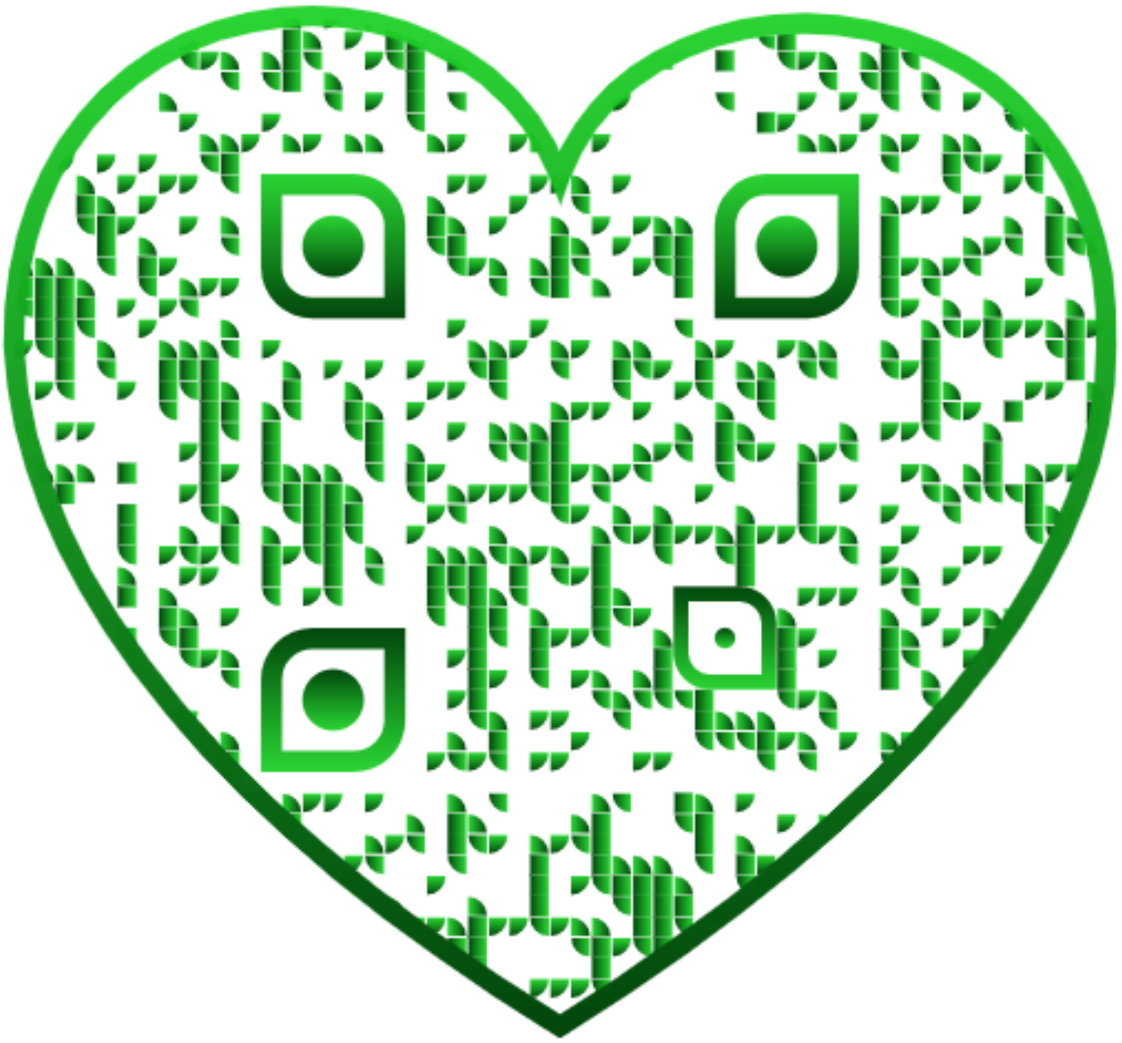

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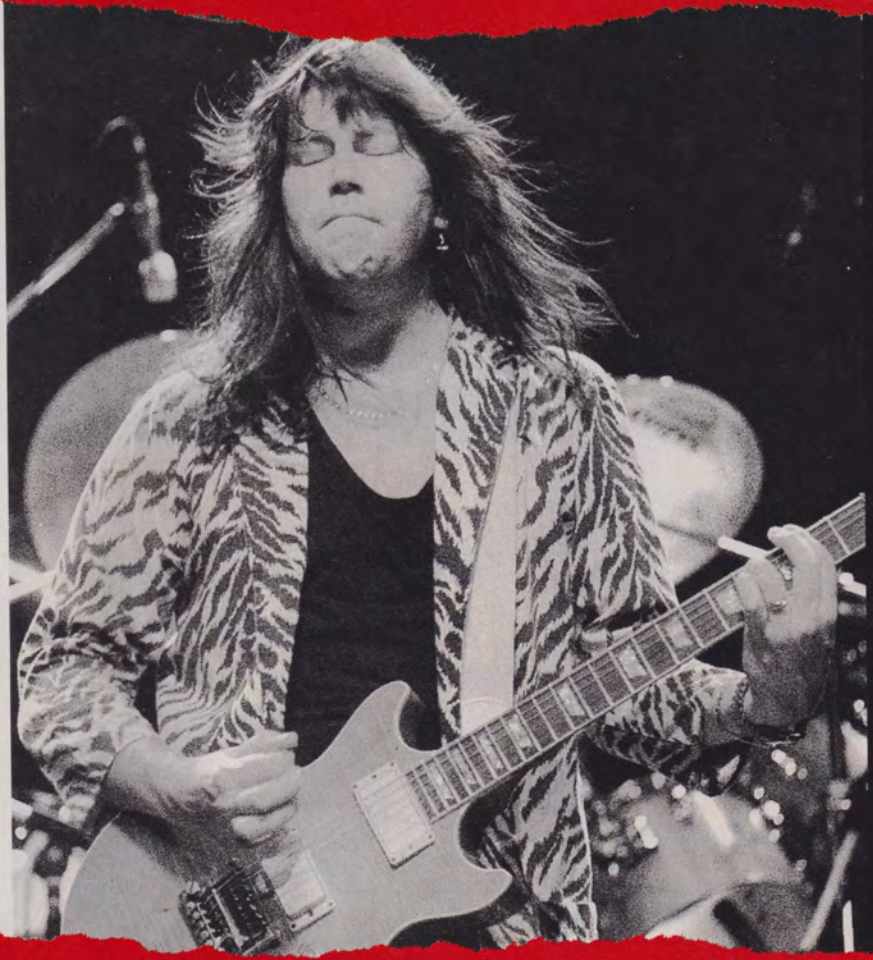

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KONTENTZ

JON BON JOVI

Part one of a major interview with the **Bongiovi** boy. **Mick Wall**, going in with six-shooters blasting, talks to **Jon**-baby about his bit-part in the forthcoming film **'Young Guns II'**, his work on the soundtrack to said movie, his involvement with guitarist **Jeff Beck** and, most importantly, the more-than-slightly-iffy future of **Bon Jovi** the band...

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ANNIHILATOR

Annihilator mainman **Jeff Waters** leaps into canoe, paddles across water, gets out of canoe, tramps through forest and arrives at recording studio to check on final mixes to soon-come opus **'Never, Neverland'**. 'But is it possible to produce serious brain-splintering Thrash Metal in such an idyllic lakeside environment?' wonders **Paul Miller**...

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ENUFF Z'NUFF

They've got a new single out called **'Fly High Michelle'**. Reason enough for an interview-style update with everyone's fave HM hippies **Enuff Z'Nuff**. **Dave Reynolds** raps with vocalist **Donnie Vie** and 'legendary' bassist **Chip Z'Nuff** who proclaims, "We want to get the good shit back!"

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JIZZY PEARL of LOVE/HATE: pic Joe Giron

LOVE/HATE

Watch out for your cookies – they're back! As in: BA-A-A-A-CK! Yep, **'Blackout'** boys the **Scorpions**... sorry, er, **Love/Hate** are set to kick off a full-scale series of UK dates on Saturday. **Dave Reynolds** looks forward to this epoch-making event and chats to **Jizzy Pearl**, leader of these 'new beer can-wielding gods of Tinseltown'...

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RIVERDOGS

Ex-**Sweet Savage/Dio/Whitesnake** guitarist **Vivian Campbell**'s new project. **Elianne Halbersberg** gets the poodle-paddlin' poop...

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SUICIDAL TENDENCIES

A new LP is out **('Lights... Camera... Revolution')** and those long-awaited **Clash Of The Titans** shows are due in October. Mainman/madman **Mike Muir**, meanwhile, is still talking about fighting and saying things like, "Life is a war. You gotta attack it sometimes". **Mike Gitter** puts in his gumshield...

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NOT TO MENTION

MAYHEM

Rob Halford on the **Judas Priest** teen suicide lawsuit débâcle, exclusive **Vixen** tour dates, extra **Iron Maiden** gigs and a surprise announcement from **James Watt**, inventor of the steam engine!

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REKORDZ

Albums from **Dread Zeppelin** (above), **Sweet FA** and **Benito Mussolini**, Italian Fascist dictator!

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ISSUE 300 KWIZZ

Compiled by Soviet dissident **Andrei Sakharov**!

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KONCERTZ

Gigs from **Faith No More**, **Electric Boys**, **Toranaga** and aircraft pioneer **Wilhelm Messerschmitt**!

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MAYHEM

Priest face the music

Halford & Co battle teen suicide lawsuit

ROB HALFORD of JUDAS PRIEST: pic Ray Palmer

■ BRITISH METAL legends *Judas Priest* have travelled to the US to face a lawsuit brought by the families of two teenage suicide victims.

At the trial in Reno, Nevada, the families of *James Vance* and *Raymond Belknap* will claim that Priest's 1978 CBS album *'Stained Class'* contained subliminal messages, both in the music and on the album cover artwork, that encouraged the boys to commit suicide.

However, the boys' families have admitted that Vance and Belknap had been high on drink and drugs when the incident occurred.

The case revolves around evidence from a US campaigner called *Wilson Keys*, who claims that 'Stained Class' has the words 'do it' backwardly masked – taped normally and then reversed onto the mastertape so that they are only apparent if the record is played backwards – on the album.

Keys also claims that a small section of the album cover has the letters 'sui' – alleged to represent the first three letters of 'suicide' – concealed within the artwork.

Priest have been unable to track down the original master tapes to 'Stained Class', which have been requested by *Judge Whitehead. Jayne Andrews*, a representative from the band's management, told trade magazine *Music Week*: "We've searched high and low for the tapes. This record came out 13 years ago and many studios have been sold or refurbished in the meantime. It's my view that these tapes have been thrown out."

The original writ against Judas Priest claimed that the lyrics to two 'Stained Class' tracks, *'Heroes End'* and a cover of *Spooky Tooth*'s *'Better By You, Better Than Me'*, influenced the teenagers' actions. However, the conditions of the suit were changed after it became apparent that the case could not succeed on those grounds.

Judas Priest vocalist *Rob Halford* told Mayhem: "The fact that we have to stand in court defending ourselves is beyond disbelief. I just find it absolutely remarkable that I have to get on a plane, go all that way to defend Judas Priest's music. But that's what we've got to do and, to a certain extent, Priest are just a whipping post for this particular issue.

"The families of these boys are going after Priest and after CBS Records and it's a precedent in US law. If this had arisen in Great Britain, it would never even have got past the first few months.

"We are going to address the issue with the seriousness it deserves. If these people do win the case, it's going to be a hornets' nest. God, everybody's gonna take everybody to court.

"My belief is that everything that we've ever done over the years has been responsible, very positive. I don't believe that anybody can be coerced through a piece of music, a book, a film into harming themselves or anybody else unless they have some kind of mental deficiency."

Commenting on the allegations of backward masking, Halford continued: "If you listen to the breakdown of the 24-track mix, it's a combination of a guitar going through Leslie organ speakers and my vocals and breathing. The way it all combined down to the two-track mix, if you really twist your mind to the belief that you hear the words 'do it', then maybe you can. Do what, I don't know.

"We're gonna take the judge into a recording studio in Reno and show him the process of how 24 tracks are mixed down to two and how the sounds come together."

Halford concluded: "I just want it out of our lives. It's been a nightmare."

The trial is expected to run for a month. Judas Priest will remain in Reno for the duration of the case.

■ FOLLOWING ITS launch this year, the **Cumbria Rock Festival** looks set to go ahead again in 1991.

Richard Passfield, who with partner **Kevin Harty** promoted the festival, told Mayhem: "There's definitely a basis for something bigger in future years. The bands and fans were happy with the facilities and arrangements. We weren't too disappointed with the attendance, around 6,000 people in and out during the course of the day which is half full, because next year, people will support it.

"At the moment we're talking to possible sponsors of the event. If it turns out it couldn't go ahead again in Cumbria, we would look at other venues. As far as possible, we want to keep the festival bill all-British and support British rock."

■ **JON BON Jovi** releases his debut solo single, the title-track to his forthcoming album **'Blaze Of Glory'**, through Phonogram this week.

It's backed with another album cut, **'You Really Got Me Now'**.

■ **CHEAP AND Nasty**, the new outfit put together by former **Hanoi Rocks** guitarist **Nasty Suicide**, have lined up a tour.

They play **Dudley JB's** July 28, **New Cross Venue** August 3, **Newcastle Riverside** 9, **Buckley Tivoli** 16, **Birkenhead Stairways** 18, **Brighton Richmond** 19, **Birmingham Edwards** 20, **Grantham Image 2** 21, **Cardiff Bogiez** 23, **Leeds Duchess** 24, **Doncaster Jug** 25.

Along with Nasty on guitar and vocals, the band features guitarist **Timo Calito**, drummer **Les Riggs** and bassist **Alvin Gibbs**.

■ LA ROCKERS **TSOL** have replaced two of their members "due to drug abuse".

Bassist **Mike Roche** and guitarist **Marshall Rohner** were asked to leave after the other members felt that the pair's indulgences were "restricting the band's rise to the national recognition achieved by many of their contemporaries".

Replacements are bassist **Dave Mello** and guitarist **Scotty Phillips**.

TSOL will be touring Europe in the Autumn, and there are plans for a single, **'Hell On Earth'**, taken from the **'Strange Love'** album, and a video to be released through Restless/Enigma.

■ STALWART BRIT Metallers **Demon** will release a double-live album, **'One Helluva Night (Live In Germany)'**, through Sonic on August 6.

Recorded on the band's recent German tour, the album will feature 15 tracks, and commemorates Demon's 10th anniversary.

■ US STARS **Aerosmith** will play **Dublin The Point** August 15.

The show serves as a warm-up for their **Donington** appearance, and is also to make up for their cancelled Dublin show on the band's last UK tour.

■ HEAVY METAL Records have a new compilation sampler album, **'Heavy Metal Heroes Vol III'**, released this month.

It features the following bands and tracks:

Side One; **'Marshall Law 'Rock The Nation'**, **Jezebelle 'No Mercy'**, the **Atom Seed 'What!?'**, **Broken Bones 'Losing Control'**, **Handsome Beasts 'The Beast Within'**.

Side Two; the Atom Seed **'Doghouse'**, Broken Bones **'Jump'**, Marshall Law **'Under The Hammer'**, Handsome Beasts **'The Sixth Day'**, Jezebelle **'Leave Me Alone'**.

The album will retail at £3.99.

■ FOLLOWING HIS success with **'Soul Provider'**, **Michael Bolton** re-releases his classic 1987 album **'The Hunger'**, through CBS on July 30.

■ **'METALHEAD'** IS the title of a new Metal video magazine, with issue one just out through BMG.

The first edition features footage of **Aerosmith**, **Lita Ford**, **Anthrax**, **Kiss** and **Rick Rubin**. Issue two is due in September.

■ HARDY PERENNIAL rocker **Paul Samson** is set to return with a new **Samson** album, **'Refugee'**, due in August on Communique Records, a new hard rock/Heavy Metal label.

Love/Hate single/instores

■ **LOVE/HATE** release a new single, **'She's An Angel'**, through CBS on July 30, backed with album cut **'One More Round'**. 12" and CD versions add live versions of 'One More Round' and **'Slave Girl'**.

The band have also lined up the following instores: **Birmingham Tempest Records** July 31, 3pm; **Glasgow 23rd Precinct** August 5, 3pm; **Newcastle Our Price** 6, 2pm; **Nottingham Way Ahead** 8, 2pm; **Wrexham Phase One** 9, 12.30pm.

■ **US FEMALE quartet *Vixen* will tour the UK in September.**

They play the following shows:

***Cardiff St David's Hall* September 5, *Birmingham Hummingbird* 6, *Manchester International II* 7, *Newcastle Mayfair* 9, *Edinburgh Network* 10, *Nottingham Rock City* 11, *London Town And Country* 12.**

Tickets are priced *£6* for all shows except London, where they're *£7*.

The band release their second album, *'Rev It Up'*, through EMI on August 6.

Produced by *Randy Nicklaus*, it features the following tracks:

Side One; *'Rev It Up'*, *'How Much Love'*, *'Love Is A Killer'*, *'Not A Minute Too Soon'*, *'Streets In Paradise'*.

Side Two; *'Hard 16'*, *'Bad Reputation'*, *'Fallen Hero'*, *'Only A Heartbeat Away'*, *'It Wouldn't Be Love'*, *'Wrecking Ball'*.

JANET GARDNER of VIXEN: pic Martin Hoffmann

Rev-ving your way

Four-play Annihilation

■ VANCOUVER SPEED quintet **Annihilator** undertake a short UK headline tour in September.

They play **Nottingham Rock City** September 4, **Milton Keynes Woughton Centre** 5, **London Marquee** 6 and 27.

Between the two Marquee appearances, Annihilator tour Europe.

Support comes from **Xentrix**.

Annihilator plan a more extensive UK tour in February 1991.

■ **JETHRO TULL** will play **Wembley Stadium** September 1 as special guests to **Fleetwood Mac**. Tickets are priced £20 are available from the box office and usual agents.

■ **GEORGE YOUNG**, older brother of **Angus** and **Malcolm** of **AC/DC** and part of the **Vanda And Young** production team, is searching for UK rock talent.

Young and partner **Pete Dawkins**, who's produced **John Farnham** and **Air Supply**, seek demos. Send 'em to: **6 First Street, Chelsea, London SW3 2LD**.

■ **GARY MOORE** has announced yet more dates in support of his **'Still Got The Blues'** opus, recently certified Gold in the UK.

Gary Moore And The Midnight Blues Band play **Brighton Dome** August 13, **Wolverhampton Civic Hall** 14, **Sheffield City Hall** 15.

Tickets are priced **£11** and **£10** and are available from relevant box offices and usual agents.

Rock-Aid Armenia line up charity aftershocks

■ **ROCK-AID Armenia**, who have already raised £200,000 for victims of the Armenian earthquake disaster, have outlined their future fundraising projects.

'Earthquake II', a double album follow-up to the Gold-selling **'Earthquake'** compilation, will be out at the end of September, featuring more old and new classic tracks. It will be accompanied by a video.

There will also be a new re-recorded classic single, possibly a version of **Free**'s **'All Right Now'**. However, it may feature just four or five musicians, "to keep things simpler".

Rock-Aid Armenia will issue a double album in the USSR, the first ever to be released on CD there. The album will feature an exclusive track by **Heart**, a cover of **John Farnham**'s **'The Voice'**.

There will also be a **Thrash-Aid Armenia** single, hoped to be a cover of **Motörhead**'s **'Ace Of Spades'**.

STEVE HARRIS of IRON MAIDEN: pic Ross Halfin

No Prayer for Maiden

■ ***IRON MAIDEN*** **have announced details of the second leg of their eagerly awaited UK tour.**

They play the following shows:

***Edinburgh Exhibition And Trade Centre* December 11, *Birmingham NEC* 14 and 15, *Wembley Arena* 17 and 18.**

Tickets, as for the previously announced October leg of the tour, are priced at *£12* and *£10* and will be on sale from August 5 through relevant box offices and usual agents.

Iron Maiden release their latest album, titled *'No Prayer For The Dying'*, through EMI at the beginning of October.

The 10-track album was produced by long-time Maiden 'sixth member' *Martin Birch*, recorded on the Rolling Stone mobile at bassist *Steve Harris*' Essex home and mixed at London's *Battery Studios*.

Commenting on the album, Harris said: "We're absolutely delighted with the result. It's probably the most consistently strong material we've written and certainly the best we've played. It was very relaxing recording in the barn with no time pressures and this really shows in the playing. It's also the heaviest album we've done for a while. *'Seventh Son...'* was the peak in the direction we were going and would have been very difficult to follow. We'll be playing most of the album on tour, and believe me, we can't wait to get touring."

Sacred Reich on their 'Way

■ **SACRED REICH** will play some UK shows in September in support of their **'The American Way'** album.

They play **Dublin McGonagles** September 5, **Belfast Conor Hall** 6, **Bradford Queens Hall** 8, **Edinburgh Venue** 9, **Glasgow College Of Building And Printing** 10, **Newcastle Riverside** 11.

Support comes from **Atrophy**.

■ **HELLS ANGELS Motorcycle Club England** and *Back Street Heroes* magazine have presented a cheque for **£4,500** to the **NSPCC**, the proceeds of their **'Live At Kent'** recording, which featured **Engine**, **Brothers Grimm**, the **Blues Band** and the **Hamsters**.

■ THE **ROLLING Stones** have rearranged their recently cancelled **Wembley Stadium** shows for August 24 and 25, with the **Dan Reed Network** planning to alter their schedule in order to support as originally planned. DRN are also lining up some headline shows around the UK although no dates had been confirmed as *Kerrang!* went to press.

■ **AUTOPSY** AND **Paradise Lost** are to team up in a devastating Death Metal double bill in September! They co-headline the following dates:

Edinburgh Venue September 16, **Manchester International** 17, **Bradford Queens Hall** 18, **London Boston Arms** 19 (supported by **Sonic Violence**), **Bristol Bierkeller** 20, **Wrexham Memorial** 22, **Birmingham Edwards** 23.

Prior to the tour, Paradise Lost' play two London shows; **London Marquee** August 6, **Walthamstow Royal Standard** 17. They release a limited edition picture disc of their **'Lost Paradise'** opus through Peaceville on September 17.

On completion of the Autopsy/Paradise Lost tour, both bands begin work on new albums.

■ **DAWN AFTER Dark**, now with new vocalist **Johnny Stevenson**, are on tour in the UK this month.

They play **Leicester Princess Charlotte** July 26, **Cleethorpes Jezebels** 27, **Newcastle Bridge Street** 30.

Travers takes a knock...

■ **PAT TRAVERS** has been forced to cancel his three planned UK shows, because he has been unable to convince the authorities to give him a work permit.

A spokesman for Travers blamed delays in distributing the guitarist's latest album to the shops. The record, **'School Of Hard Knocks'**, should be available as you read this.

Travers plans to reschedule the shows in September.

JON BON JOVI
BLAZE OF GLORY
THE SOLO SINGLE
RUSH RELEASED ON 7" & CASSETTE ONLY
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KOMMUNIKATION

LESS GIGS IN MORECAMBE

ONCE UPON a time in a town called Morecambe (near Blackpool) there was a place called the Gardens where all HM/HR fans could go to see bands like the Almighty, the Grip, Wolfsbane and Gun, to name but a few.

However the gigs stopped in May this year. What the f**k's going on? No-one seems to know and we're all pissed off.

Whoever has taken over the new lease to the Gardens, PLEASE bring back rock gigs to Morecambe. **The voice of all local Metal fans, Suzi and Jan, Morecambe.**

BOP 'TIL YOU DROP

HAVING JUST seen Poison's 'Unskinny Bop' video, I was surprised to notice Steven Tyler and David Lee Roth both making brief appearances. However closer inspection revealed that Bret Michaels was just doing blatant impersonations of the aforementioned!

As for the Donington slot, why don't Poison back out, give the slot to Faith No More and make a lot of people happy? **J, Essex.**

PS. New image, still shit music!

EPITAPH FOR DAMIAN (1)

TO THE Hevey family:

Having just read the article by Karen Hooper in ish 298, we would like to express our deepest condolences to you all concerning the sad loss of your son, Damian. May you all have a long and healthy life together. **People who 'care a lot'.**

BABY BANGIN'

I THOUGHT you might like to see my little daughter Layla, pictured here at 10 months. I caught her headbanging to Acid Reign and trying to play her dad's guitar. *Mersey, Walthamstow, London.*

PS. She'd beat the socks off any Readerkiller.

MAIDEN FAN IN DISTRESS (1)

I'M SICK to death and freezing cold to boot. After queuing all night outside Hammersmith Odeon for my Iron Maiden tickets I was told that three-quarters of the front stalls had gone out for sale through a booking agency and the remaining seats were for fan club members only.

What the fk is going on? On the back cover of *Kerrang!* 298 the advertisement for the Maiden tour clearly stated that *'tickets are available from venue box offices only'*. Farming out the tickets for sale through a booking agency means that you've got to spend over the odds if you want a decent seat.**

If anyone from Maiden happens to read this I would be very interested in an explanation. *Jonathan Craig, Upminster, Essex.*

MAIDEN FAN IN DISTRESS (2)

I'M WRITING to complain about how difficult I found it to obtain tickets for the Iron Maiden show at London's Hammersmith Odeon on October 18.

The original date for ticket release was Saturday, July 14 at 10am. But upon phoning the required number on the day I was told that tickets were not available until 11am on Monday, July 16.

So at the appointed time on Monday I dialled the number again – and I was on the fking phone for almost three hours trying to get through. When I finally did get through (at 1.59pm) I was told that there were no f**king tickets left. I have waited two f**king years for this gig and I'm f**king pissed off that I'm gonna miss it. *Brucie's Lover.***

EPITAPH FOR DAMIAN (2)

I FELT I had to write to say how sorry I was to hear about Damian Hevey's death.

I was one of the many people who sent a 'Get Well' card to Damian and after reading about his death in *Kerrang!* my heart really crashed to the ground. I feel great sympathy for those who were close to him.

Damian, like us, loved good music and life. Although he only lived for 16 years, he should teach us a lesson: never take life for granted. Live while you can and if you love someone, tell them while you have the chance. I wish I could have met you, Damian. I think you would've been a great person.

Thank you, *Kerrang!*, for giving me the chance to pay my personal tribute. RIP Damian (Rock In Peace). **Nikki, Gwynedd.**

'PRESTO' PLEADING

I'VE JUST read the article on Rush in ish 298 and was saddened to read that the band are unlikely to play in Britain as part of the 'Presto' tour.

Like many other Rush fans, I would love to see the band bring over their full American show. I would like to organise a petition or some sort of lobby on behalf of Rush fans in Britain.

I suppose some people will think this idea is full of shit, but anyone who has read the 'Visions' biography will know that Rush have listened to the massed voices of their fans in the past.

If you feel strongly about this write to me and I'll try to pass all the letters on to the band's management. If anyone else has any ideas please contact me.

Let's see a massive show of hands! **Andy Piercy, 18 Seddon Avenue, Gorton, Manchester, M18 8NW.**

GETTING AT GOAT

I WANT the whole world to know what a shit reception the Nottingham Rock City crowd gave Goat when they supported the Almighty on July 11.

The band weren't given a chance. About 20 of us came to the front of the stage to give the guys the respect they deserved, but the rest of the audience gave the impression that Goat's playing was interfering with their talking!

Even though Goat gave their all (to me they smacked at times of Love/Hate, with a vocalist looking not dissimilar to Jizzy Pearl) they were treated like shit and I'd not blame them if they never played Rock City again. By the way, for the Almighty the floor was packed!

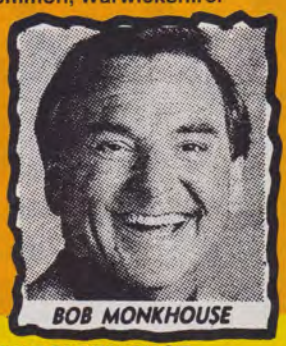
Come on Nottingham, I go to Rock City regularly and never before have I seen a band given such a hard time, especially when it was totally undeserved. OK, we all want the big bands to play here and I love the Almighty as much as anyone, but doesn't a struggling band like Goat deserve a chance as well?

Please, Goat, don't write off all us Rock City types as tossers. Some of us do appreciate you – HONEST! **A dedicated rock fan, Nottingham.**

MORE MÖRAT

KERRANG! IS an excellent magazine. Can I single out one or two of your contributors for particular praise. Firstly, Mörat for his snappy little reviews which are the best buying guide in the Thrash/Death/Speed market. Secondly, Mick Wall. His features are uniformly excellent and his recent appearances on Central TV have made the self-righteous nobs around him look really stupid.

Finally, a special mention for your Brick Outhouse cartoon. Probably better than Spinal Tap and certainly way funnier than Bad News, is there any chance I could have an original drawing? Please! Also, has anyone suggested the compilation of a Brick Outhouse book? It is a strip with real quality and is always funny. **James Rhoderick-Jones, Shrewley Common, Warwickshire.**



THE GOLDEN SHOT

HOW ABOUT printing this photo of Bob Monkhouse? All the best, *Buttz, Last Of The Teenage Idols.*

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

AMERIKA KALLING

■ **LEGS DIAMOND** have landed a fresh recording pact with Warner Bros/Metal Blade Records. The band, whose current line-up is guitarist **Roger Romeo**, keyboardist **Mike Prince**, vocalist **Rick Sanford**, bassist **Mike Christy**, and drummer **Dusty Watson**, have already completed work on the as yet untitled album which is scheduled to be released on September 25. A newly recorded version of their old chestnut 'Stagefright' will be included on the new record.

■ VOCALIST **JENI Foster** has split from **Princess Pang**. The remaining foursome intend to carry on with a replacement, while the future plans of Foster at this time are unknown. Rumours of Foster's departure have been rampant for some time now, but the details of the split have not been made public.

■ **Y&T** HAVE had to postpone the first six weeks of their US tour due to guitarist/vocalist **Dave Meniketti** suffering a sprained wrist in an accident. The band plan to hit the road as soon as Meniketti has recovered.

DAVE MENIKETTI of Y&T: sprained wrist nixes tour.

SWEET CIRCA '73: which one of these boring old farts has put a version of the band on the road?

■ **PAUL STANLEY** of **Kiss** was injured in an auto accident that caused the cancellation of one date on the band's current US tour. Stanley suffered bruises and other assorted minor injuries in accident that occurred in **New York**. After X-rays and doctor's observations, Stanley was released and given permission to resume touring.

■ HEAVEN HELP Us! Yet another version of the infamous **Sweet** is booking dates for a US tour this fall, which can mean only one thing – whoever is involved must be desperately short of funds and is harbouring some illusions that people still remember the band and care enough to pay hard earned money to see a bunch of old farts.

■ ATCO RECORDS have signed a new band by the name of **Noisy Mama** who are recording their debut album under the auspices of producer **Mark Dearnley**... **Cold Sweat** will be supporting **Dio** on a US tour... The **Lost Boys** have parted ways with guitarist **Jeff Duncan**... Ex-**W.A.S.P.** guitarist **Randy Piper** has formed a new band **King's Horses**...

News of the hottest happenings Stateside from our LA-based newshound Brian Brandes Brinkerhoff

BLITZZIN' RITZZIN'

CELTIC FROST NFV 101
Live at the Hammersmith Odeon 3/3/89

URIAH HEEP LFV 102
Raging Through the Silence

NUCLEAR ASSAULT LVF 104
Handle With Care

DOOMSDAY NEWS Vol 1 NFV 106
The Noise Records Video Compilation

KREATOR NFV 107
Extreme Aggression Tour 89/90

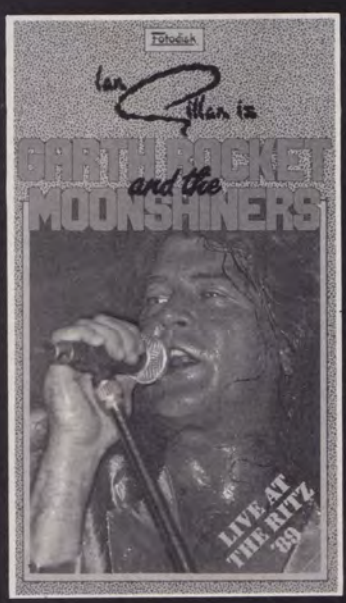
CORONER NFV 108
No More Colour Tour '90

RUNNING WILD NFV 109
Death or Glory Tour

DOOMSDAY NEWS Vol. 2 NFV 110
The Noise Records Video Compilation

SABBAT NFV 111
The End of the Beginning

TANKARD NFV 112
Open All Night



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WEEK IN METAL

Archive anarchy by Andy Boot

1970

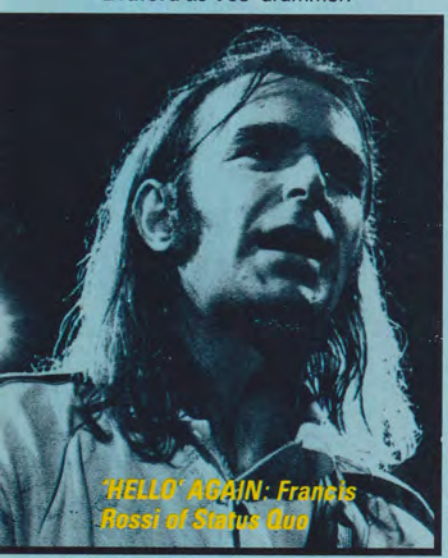
Taste and **Stone The Crows** set off on a joint US tour. **Jethro Tull** and **Ten Years After** sign up for the **Isle Of Wight** festival. **ELP** are in the studio recording their first album. **Deep Purple** say they will cut down on UK gigs – could this have something to do with the fact that they've just signed contracts worth $150,000 for a US tour? Ex-Purple bass man **Nick Simper**, obviously miffed at missing out on the dosh, forms **Warhorse**. **Humble Pie** release an eponymous album and **Family** release the brilliant **'Weaver's Answer'** 45.

1971

Curved Air set off on their first US tour. **Alice Cooper** releases **'Love It To Death'**.

1972

Marc Bolan's **'Born To Boogie'** film is tipped to prèmiere on TV. More trouble for **Free**: following last week's news that bassist **Andy Fraser** had quit on the eve of a Japanese tour it now transpires that **Paul Kossoff** will not be going travelling with the band either – **Paul Rodgers** is playing guitar, as well as singing, in rehearsals. **Steppenwolf** pull out of their free **Hyde Park** gig. **Alan White** (ex-**Plastic Ono Band**) replaces **Bill Bruford** as **Yes'** drummer.



'HELLO' AGAIN: Francis Rossi of Status Quo

1973

Hawkwind release **'Urban Guerilla'**, their follow-up to to the hit **'Silver Machine'** 45 – not that it's going to be out for long! **Status Quo** release their album **'Hello'** and line up a tour to promote it. **Arthur Brown**'s **Kingdom Come** split, as do the original all-girl rock band **Fanny**.

JON LORD: need yer 'Windows' doing, mate?

1974

Arthur Brown signs to **Gull**. **Hawkwind** head the **Harlow Free Festival**, their only UK appearance this year. **The Edgar Broughton Band** sue the WWA label over alleged breaches of contract and mismanagement. **Jon Lord** releases **'Windows'**, **Black Oak Arkansas** have a **'Street Party'**, **West, Bruce & Laing** are **'Live 'N' Kicking'** and **Nutz** release their self-titled LP.

1975

Paul Kossoff and his new band **Back Street Crawler** sign to Atlantic. **Robin Trower** plays the **Reading Festival** but scraps his tour. **Aerosmith** play with **'Toys In The Attic'**, **Stray** are ready to **'Stand Up And Be Counted'**, **Black Oak Arkansas** are **'X Rated'** and **Black Sabbath** undertake some UK dates.

1976

Ted Nugent adds dates. **Motörhead** set out on their first tour with **Eddie Clarke** and **Phil Taylor** and claim that an LP is imminent. **Rainbow** undertake their debut UK tour. Everyone in **Deep Purple** refuses to give reasons for the split. **Spirit** release **'Farther Along'**.

1977

Trapeze tour with **Motörhead** as support. Legendary '60s crooner (and trouser splitter) **PJ Proby** joins Dutch rockers **Focus** – honest! **Kiss** release **'Love Gun'**.

1978

Curtis Knight – friend of **Jimi Hendrix** and a man whose band **Zeus** featured **Eddie Clarke** – re-emerges as manager of **Pure Hell**, the world's first black punk group (he says). **UFO** release **'Obsession'**.

1979

Rush add dates. **Alex Harvey** makes a comeback with an all new band. The **New Barbarians** say that they will only play at the second of **Led Zeppelin**'s **Knebworth** gigs. **Saxon** release their debut LP and **AC/DC** are on the **'Highway To Hell'**.

1980

Ethel The Frog (forgotten heroes from **'Metal For Muthas'**) release their eponymous debut LP and begin a tour. **Hawkwind** release **'Live '79'** and line up a tour. **AC/DC** make their debut with new singer **Brian 'Beano' Johnson**, releasing **'Back In Black'** and getting set to tour. Drummer **Eric Carr** plays his first gig with **Kiss** in **New York** on July 25.

1981

US/Australian band the **New Christs** (featuring members of **Radio Birdman**, **Ron Asheton** of the **Stooges** and **Denis Thompson** of the **MC5**) release **'Living Eyes'**. **Diamond Head** tour. Somewhat more momentous are the releases of **'High And Dry'** by **Def Leppard** and **'El Loco'** by **ZZ Top**.

1982

Hawkwind and the **Tygers Of Pan Tang** set up UK tours. **Robert Plant** releases **'Pictures At Eleven'**. **MSG** have a new line-up with vocalist **Graham Bonnet** and drummer **Ted McKenna** coming in to work on the new LP. **Twisted Sister** release the **'Ruff Cuts'** EP on the Secret label.

1983

Bad Brains release **'Rock For Light'**. **Meat Loaf** to play the **St Ives Festival**. **Manowar** sign to Music For Nations, who rush release **'Into Glory Ride'**.

1984

Di'Anno set up a tour. **Pendragon** sign to Elusive. **Marillion** and **Hawkwind** headline the **National Rock Festival** in Northampton. Releases from **Warfare** (**'The Noise, The Filth And The Fury'**), **Quiet Riot** (**'Condition Critical'**) and **Discharge** (**'Never Again'**).

1985

Pendragon release **'The Jewel'** and tour with new drummer **Matt Anderson**. **Terraplane** add rhythm guitarist **Rudy Riviere**. **Mournblade** proclaim that **'Time's Running Out'**.

1986

Saxon to top the bill at the **Reading Festival**. **Uriah Heep** set up a US tour as **Mick Box** and **Trevor Bolder** reform the band yet again. **Cinderella** sing **'Nightsongs'**. **Loudness** watch as **'Lightning Strikes'**.

1987

Onslaught have a new rider on their gig contract: there must be an eight foot gap between the stage and the audience for stage divers. This sensible action comes after they see several people hurt at their gigs. **Whitesnake** do the dirty and cancel their UK tour in order to extend their US gigs.

1988

Ozzy Osbourne fans bust up **Nottingham Rock City** after their hero has to cancel his gig at the venue due to a lost voice. **Iron Maiden** release the **'Evil That Men Do'** 45 as a prelude to **Donington**. **Cloven Hoof** release **'Dominator'** and **Nuclear Assault** issue **'Survive'**.

1989

The Cult will not be supporting the **Rolling Stones** in the US – instead they're headlining their own Euro tour. **Europe**, **Vixen** and **Skid Row** are the support for **Bon Jovi**'s **Milton Keynes Bowl** bash. **Ian Gillan** is sacked from **Deep Purple** for 'musical differences'. **Anderson Bruford Wakeman Howe** beat **Yes**' lawyers over the wording of their US tour, **'An Evening Of Yes Music'**. Apparently, ABWH are not supposed to refer to their past history! Current **Yes** guitarist **Trevor Rabin** seems oblivious to this as he releases **'Can't Look Away'**, his latest solo album.

BIRTHDAYS

Jim McCarty (**Yardbirds**) born July 25, 1943
Roger Taylor (**Queen**) born King's Lynn, Norfolk July 26, 1949
Mark Stanway (**Magnum**) born July 27, 1954
Steve Morse (**Dixie Dregs**) born July 28, 1954
Gregg Giuffria (**House Of Lords**) born July 28, 1955

GEDDY LEE: thirty-something this coming Sunday

Geddy Lee (**Rush**) born July 29, 1953
Kate Bush born East Wickham, Kent July 30 1958

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Saturday **4th** Edinburgh, Venue.
Sunday **5th** Glasgow, King Tut's Wah Wah Hut.
Monday **6th** Newcastle, Riverside.

Wednesday **8th** Nottingham, Rock City.
Thursday **9th** Buckley, Tivoli.
Friday **10th** Manchester, International 2.
Saturday **11th** Walsall, Junction 10.

Album, CD, cassette, 'Blackout In The Red Room'

CBS

Does the 'Young Guns II' movie mark the start of JON BON JOVI's acting and solo recording career? Was there blood (on blood) when Jon and Richie Sambora fell out? And will BON JOVI the band ever make another record – or have they split up? The 25 million LP selling New Jersey rocker takes a deep breath, then points the finger: 'Truth is, *Kerrang!* started this whole fking fiasco...' MICK WALL takes the flak, gets all the answers, then enjoys a blaze of glory as Jon passes on his sincere 300th issue congratulations. Read on for the first part of this major interview, part two next week...**

IT'S JULY and hotter than hell's kitchen in New York City. The heat clings to everything like a second skin; the buildings, the sidewalks, the people. Eyes rolling like hard-boiled eggs in saucepan faces blurred by sweat and car fumes.

Jon Bon Jovi and I are perched on the veranda of his manager's second floor suite of offices on Central Park South in Manhattan, elbows resting on the railings, gazing out at the piss-coloured taxi cabs, the hawk-faced pretzel pedlars, the blank-eyed bums and the power-dressed office shirkers pretending to ignore them.

As we look out, Jon tells me this is the very spot he and the rest of Bon Jovi first met with Doc McGhee, their powerful and influential manager, to plot the seeds of a success story that now spans more than 25 million albums and has generated maybe 10 times as many millions of dollars.

"Back then we didn't have the price of a cup of coffee between us," he says, running a restless hand through his long, rust-coloured hair. "That was seven years ago. You ask me has the success changed me since then, I say, sure, man. It changes everybody.

"Deep down I still have all the energy and enthusiasm I ever had as a kid. But on the outside I'm a lot more cynical these days. A lot more."

INDEED, JON does looks remarkably cool and unbothered for someone whose new single is rapidly climbing the US charts in a Top 10-bound trajectory and looks almost certain to do the same here in Britain. The track is 'Blaze Of Glory' – the Bon Jovi-penned theme tune to the upcoming 'Young Guns II' movie, in which Jon makes his debut appearance on celluloid as one of the good-lookin' young guns who gets it (and good) early on in the story. An album – 'Young Guns II – Music From & Inspired By Etc Etc' – follows in the UK on August 6 and features such famous sidekicks as Jeff Beck (the lead on 'Blaze Of Glory'), Elton John (singing harmonies and bangin' the ivories on 'Dyin' Ain't Much Of A Livin' ') and Little Richard (doin' much the same on 'You Really Got Me').

In fact, the star of our story looks positively down-in-the-mouth today. Not depressed exactly. Just somewhere else, deep within his own thoughts.

He says he's happy enough to do the interview and goes as far as to congratulate *Kerrang!* on reaching the ripe old age of 300 – "300, huh?" he chews his lip. "Well, you don't look it!" he jokes – but it's clear his mind is on other things, other dates, other times, other places.

The first time Bon Jovi received any attention in *Kerrang!* was in 1984 when a positively glowing review of the first 'Bon Jovi' album was ungainly matched by an absolute trashing of one of their early shows in the live reviews section.

"I remember it very well," says Jon with a crooked jester's smile. "Bon Jerk-off I think the guy called us. It's funny cos I can't really remember what the album review said. I just remember it was great. It's funny how you always remember the bad things people say about you and very seldom any of the good."

The Happy Birthdays over we get down to business. There's a lot I want to ask him. There's a lot he has to say right now; about his future with or without the rest of Bon Jovi. Specifically, about guitarist and longtime 'best bud' Richie Sambora with whom he has reportedly fallen out.

And about... oh, a lotta stuff you'll just have to wait for Part Two to find out about next week...

Meantime, back to that ledge in New York City...

Pic Ross Halfin

JON BON JOVI: *"I don't want anyone thinking this is a solo thing. This is a* soundtrack. *It's for a movie. And that's all it's supposed to be"*

WHAT THE BLAZES IS GOING ON?

LET'S START with the new single, 'Blaze Of Glory'. This is your first solo record, right?

"No! I've gotta *keep* saying that. I don't want anyone thinking this is a solo thing. I have to restate it time and time again. This is a *soundtrack*. It's for a movie. And that's all it's supposed to be.

"I mean, I had to write it to fit a certain parameter. So I don't want anyone thinking this is a solo anything. It's not. The parameters I had to write under were so limiting, you know, I could only write songs for particular scenes that some other guy came up with.

"I have to keep restating that cos I don't want anyone reviewing the album as if this is a solo album and I can only write about this."

How did it come about that you were asked to write the music for 'Young Guns II'?

"Well, how it started was they wanted to use 'Wanted Dead Or Alive' (from the 1986 'Slippery When Wet' album) in the movie. I was told that they wrote the first 'Young Guns' with 'Wanted...' in mind, that it was a big influence on the movie and I was really flattered. I like the first 'Young Guns' movie a lot. And I always said that if I'd ever acted in a movie, it would have been in 'Young Guns'."

Were you approached to be in the first movie?

"No, no, not at all. But anyway, it turns out they decide they wanna feature 'Wanted...' on the soundtrack to the follow-up. Lyrically, though, it wouldn't have worked. You know, *'On a steel horse I ride...'*, it just doesn't fit the movie.

"So I said, if you want, I'll write you something in that vein to fit this part of the movie. I knew where it was going, they told me what it was about, and I went there with a song in hand, which was

KONTINUEZ OVER

BLAZES

FROM PREVIOUZ PAGE

'Blaze Of Glory'. I wrote it just by what they told me over the phone.

"So I took it to 'em. They liked it. And then I came home and wrote three more. So now we've got four songs, all based on what they'd told me about the movie. So they said, 'Great, let's do an album!'."

BUT ISN'T it true that you were looking for some form of solo expression outside of the band, anyway?"

"I honest to God had no intention whatsoever of doing a solo venture, because to me Bon Jovi records *are* my solo albums. There's not any songs really that I adamantly didn't want on any of the Bon Jovi records. If I didn't want something, it wasn't there.

"I mean, my interpretation of what was going to happen to us as we had these discussions in January, was that we were gonna go home and Richie was going to go do his solo record. It was gonna be Richie Sambora & Friends. It was gonna be all his friends playing cover songs, playing some of his songs, playing some things that me and him do together.

"Meantime, Dave (Bryan) was gonna do a New Age record and I was gonna mix the Bon Jovi live album. And that was what the year was gonna be. That was the plan anyway.

"But come February when the tour was ending, the one thing in my mind was, if something comes up that you don't do every day of your life, do it this time. For the first time when you say you're going to do something, go out and f**king do it!

"If you finally want to go somewhere where there *isn't* an arena, then go there, you know? Like, I always say I wanna go to Utah and ride motorcycles and I never f**kin' do...

"So when Emilio (Estevez, one of the stars of 'Young Guns II' and a longtime pal of the singer's) was so adamant about me coming out there, I said, 'F**k it, I'm gonna get on an aeroplane, without the band, without my road manager, without my wife, all by myself and go and do this!'.

"That was a big step for me, to go and do something by myself.

"It's a big deal for me to come to New York City an hour-and-a-half from my house without pickin' up my dad on the way and saying, 'Hey, you wanna take a ride?' I'm not used to doing anything by myself. I just don't do it."

SO ARE you pleased with the results?

"I'm very excited by the album. By playing with those guys. Even if I didn't play with those guys. I was real excited to just get up, cos I wanted to get up, write 10 songs for an album, go produce it and have people be happy with it.

"When I did it, I was excited. When the single came out here I was waiting with bated breath to see what would happen. Just like I always am before I release a record. But now that it's out, it's beyond me. So now there's a sigh of relief and what happens, happens."

THE END of the Brotherhood? Richie Sambora (left) with Jon Bon Jovi

Pic Ross Halfin

You've got a lot of big names on this album with you – Elton John, Jeff Beck, etc. How was it they ended up on the record, and why them exactly?

"Why them? It was the idea that... Well, I've always loved Beck's playing and I loved his sound. So the idea was, who would you get to play on 'Blaze Of Glory'? It wasn't a matter of four songs or 10 songs, it was one song. My first choice of guitar player was Jeff Beck. I mean, if you're shooting for something you may as well aim for the sky, you know?"

You had already met before, hadn't you?

"Yeah. He's been to some shows. He'd been to Wembley, he'd been to Hammersmith, he's been to see us before, yeah. I thought he was a nice enough guy, so what the hell, give him a call and see what he says.

"He said yes so quickly and hung up the phone, that I would have sworn he wasn't coming. He was like, 'I'd love to do it, man. Have your manager call my manager. It sounds like a great idea. And, er, I gotta go!' I was like, yeah, sure, man. We've all heard the rumours about what he's like, you know.

"Well, the f**ker not only flew out to LA to do it, but he was in the studio in the morning before I was and wouldn't leave until I physically said, 'I'm not gonna do this anymore, go home!' I mean, he worked his ass off! He dispelled all the rumours about him, he was a consummate professional."

"The five of us (Bon Jovi) haven't been in the same room together since before the last show and it's added fuel to the fire... Now all of us are believing there are problems. I can't tell you what they're about, but we think we've got problems"

WHAT'S BECK like as a person, though?

"Jeff is a little boy. He loves to play. He wants to go to the movies. We went to see 'Total Recall' together (the new Arnold Schwarzenegger flick). He loves to drive around in this car. He wants to go out to dinner and goof off. I mean, he loves to go play around, but when it came time to work, he was right there on the money every time."

Were you nervous working with someone like that?

"No, you see, because... though I like Jeff Beck, I didn't buy his records when I was a kid. He was a great sounding guitar player, but for me it was always Rod Stewart. I was a singer, I played guitar to write songs. I never grew up wanting to be Jeff, I wanted to grow up and be Rod Stewart."

What about Elton John? What was working with him like?

"Ah... again, there's a guy that's a songwriter, consummate songwriter and performer, and Elton is a great guy as well. Fortunately I got a feeling meeting Elton – I think the first time was when he came to see us – I got a feeling meeting Elton that he was one of the guys. He was a real sweetheart who just loves playing piano.

"Then I played with him at Madison Square Garden and I felt that I had a friend in Elton. When he was in Los Angeles at that time I thought that he would be perfect. It wasn't name value so much as the fact that he was perfect for the part. Roy Bitten was booked, but Bruce (Springsteen) wouldn't let him do it.

Why, because it was you?

"I don't think so. I think because he's co-producing his album."

It wasn't a bit of New Jersey boy rivalry?

"If Bruce Springsteen is afraid of me then I'm flattered. But I doubt that that is the case. I think that it's just purely that Roy's co-producing the Springsteen album and he couldn't do it. But with Elton being there, he said he'd love to do it.

"So I had him come over and one song in particular that I wrote on piano really lent itself to Elton – 'Dyin' Ain't Much Of A Livin' '. To me it sounds like an Elton John song, he sings on it. To me it was like he's the only guy who can play this song.

"Then in the control room he started to sing the harmony. All along I was dying to get him to sing the harmony and he started doing it, so there was my in. I went, 'Hey, why don't you sing it?'. So we did it live and the vocal was right there."

WERE YOU an Elton John fan?

"Like, the biggest! When he was on the cover of *Time* magazine in '74 or '75, I remember in grammar school as a class project I made a red, white and blue guitar and wrote 'Elton' on it. I had the 'Caribou' album and 'Goodbye Yellow Brick Road'. That whole era, he was the biggest to me, I listened to him religiously.

"So to have him play on it was real exciting. Then in an old art deco '50s-ish diner right next to the studio – this was prior to Jeff flying in – we said, 'Who else can we get?', just joking around. Like, what legends are there left in this business? We thought Keith Richards, let's get Keith!

"The one thing about Keith was, everyone in the room played guitar, everyone, me, Aldo (Nova), and everyone fought to play on the record. Finally I said to Danny Kortchmar (Jon's co-producer), 'Who's record is this, man? It's mine, I'm playing the parts'.

"It's like everyone wanted to play on this record. I said, 'Let's get Little Richard to play this song' and everyone dropped their cheeseburgers! Like, 'You *know* Little Richard?' I said, 'Yeah I do, he played with us on the last tour'.

"So I called him up and he came down and it was f**king great cos it was the one thing I could do... Jeff Beck knows the Stones, the Beatles, he's played with everybody. But he asked *me* to introduce *him* to Little Richard, so I did. I asked him to introduce me to Rod Stewart and he did that.

"So I call Richard and he came down and Jeff was so excited and nervous. When Richard walked into the control room – and I know this cos I've done it myself, you feel foolish afterward – but Jeff couldn't help himself and when Richard walked into the control room his fingers started playing 'Lucille'.

"Richard put his hand out to me and Jeff jumps out of his seat and gives him his hand and says, 'It's so nice to meet you, you're the reason I got into this business', and asks him for his autograph.

"You have to slap yourself once in a while and say my life is so lucky that I get to be in the company of people like this. To watch these things happen is just a thrill."

"I honest to God had no intention whatsoever of doing a solo venture, because to me Bon Jovi records *are* my solo albums"

It's always been one of the biggest buzzes for you, hasn't it, people such as Jimmy Page getting up onstage with you?

"I've been so lucky with that, it's been so much fun."

What happened to the Keith Richards idea?

"Well, with five guitar players already we decided to just steal his licks instead (laughs)!"

Have you ever met him?

"Real briefly, at an album launch party for him in Los Angeles."

THE $64,000 question: is there going to be another Bon Jovi album?

"I hope so."

But you don't know so?

"I don't know so and I can publicly say it, to you, because the truth is, *Kerrang!* started this whole f**king fiasco. We were in Mexico, at the end of the tour, with nothing but wonderful things happening. We were finishing the tour doing stadiums, which is just how we wanted to end, and we were feeling real good.

"Then *Kerrang!* says Tico (Torres) is leaving the band (Amerika Kalling, issue 274) . Suddenly we got drummer tapes and pictures and everything comin' in. It was like, 'Hey Tico, are you quitting the band?' He was like, 'First I've heard of it, man!'

"That was amazing, that's when it started but we pushed it away, I threw the magazine out the window. I was upset cos I knew it wasn't true. I think the quotes were like the drummer's quitting and the band is breaking up. I thought, what the f**k's this?

"So then the English papers, I think it was the *Sun*, or one of those gossip rags, got hold of it. The headline ran 'All Ovi For Bon Jovi'."

(Ed's note: the Sun *piece followed the* Kerrang! *'Bye Bye Jonny' story, ish 283).*

"It said that Sambora was out and there were money problems, that he wasn't happy with his cut and he was leaving for Cher and all this shit. I'm reading it out of the Fax thinking what is all this shit?

"Then phone calls start coming in, people calling me saying they want the gig. I tell you, four months later I'm not entertained by it any more. It's got to this point because the five of us haven't been in the same room together since before the last show and it's added fuel to the fire.

"So now all of us are believing there are problems. I can't tell you what the problems are about, but we think we've got problems."

"Everyone gives Richie Sambora a lot of attention – and well-deserved it is, he's a fine musician and a fine singer – but I really don't think it's fair to harp on about him all the time"

JONATHAN KING asked me when we were in Moscow last year whether you and Richie were having problems. He said in the early days you were never apart. Now it's like one walks in the room and the other walks out. Have you grown apart?

"In the state of things at this time, yeah. Right now, in July 1990, yeah. Things are not happy in the Bon Jovi camp, that's for sure, they're not happy at all. I don't want the band to break up, cos the five of us...

"You can only play your first time at Donington once. Your first – what was it – the Dominion. Those gigs were what made us. We were spitting in the eye of the fire and we didn't give a f**k about anyone. It was us and we were gonna make it.

"Regardless of money and stadiums, or who I played with, if that was the band tomorrow and Elton was my new keyboard player, it would never be the same. All of that would be lost and I don't want that to happen. I definitely don't want that to happen.

"I want to keep it together cos these are the guys who seven years ago were here when we sat on this ledge for the first time, when we didn't have enough money for a pretzel across the street and no-one knew whether Bon Jovi was jeans or what the f**k it was.

"We had to fight for everything we got and we had to fight even on the 'New Jersey' album to prove that we were gonna be around.

"It's a rewarding feeling to know that the band as a unit did this. I could play with better musicians, or different musicians, and they could play with a better songwriter and singer, but it wouldn't be the same, ever."

DO YOU think that everyone has to get their solo albums out of their system first?

"I don't know, you'd have to ask them. Richie was always, 'Oh I'm gonna do it', to the point where things weren't happening for him and he joined this thing.

"Everyone gives Rich a lot of attention – and well-deserved it is, he's a fine musician and a fine singer – but I don't think it's fair to harp on him all the time because it was us and the *band*.

"For the first two albums, he never wrote any of the singles. Dave Bryan co-wrote the singles. It was Dave and I who did it.

"Richie came in on the third album when he had begun to understand the way I like to write. It wasn't until the third album so it's not fair for everyone to pick on him because it's... the press I mean, it's not fair."

It's like the Jagger/Richards thing, though, isn't it? You and Rich always were the stars of the show.

"It's so stereotypical of what's supposed to be, though... John Lennon and Paul

KONTINUEZ PAGE 42

NEVERLAND EXCESS

Out of a studio situated in the misty mountains of Canada and comin' atcha on July 30: 'Never, Neverland', the second album from Thrash Metal sensations ANNIHILATOR. PAUL MILLER escapes Sky TV door-to-door salesmen, braves hordes of copulating frogs and descends on the terribly scenic lakeside idyll that is Quebec's Le Studio complex. There follows some intimate canoe-dling as our scribe shoots the rapids... er, *breeze* with guitarist/songwriter JEFF 'Iffy Boatrace' WATERS...

I AM ON my way to Le Studio and it's, like, Nowheresville. An $80 hour-long cab journey from the Canadian city of Montreal, it's approachable only by rough grit tracks and is surrounded by the kind of heart-stopping misty mountain scenery seen in most tour guide books and only achieved by a radical retouching of photographs.

It's the ideal place to escape from those Sky TV door-to-door salesmen – provided, of course, you can stand the death-ray crescendo of thousands of local frogs which seem to do nothing but copulate in a nearby pond all day.

Jeff Waters, guitarist, songwriter and all-round nice guy with Canadian Speedsters Annihilator, is here mixing 'Never, Neverland', the successor to last year's acclaimed 'Alice In Hell' debut album.

Of course, mixing an album can often be a tough life. Every day Waters gets up at the crack of lunchtime, ambles down to the lake, gently canoes down to the studio from the guest house at the far end of the lake and listens to what co-producer Glen (VoiVod, Queensryche) Robinson has done today.

"When we recorded the album in Vancouver I did a lot of the work," Waters claims. "Now we're here mixing, Glen's doing most of the more technical stuff."

'ALICE IN HELL' is one tough act to follow. The biggest- selling debut in label Roadrunner's history (approaching 200,000), it catapulted cult demo act Annihilator smack into the forefront of the Thrash scene.

But success has not been without cost. Waters' gruelling mixing schedule aside, the band have also had to cope with the departure of popular frontman Randy Rampage.

An alcoholic for more than 12 years ("Randy couldn't get up in the morning without a neat whiskey," Waters reveals), Rampage's attitudes were out of step with the band's professional outlook and no-drinking policy whilst on tour.

Things came to a head while Annihilator were out on the road last year with Testament and Wrathchild America, Randy quitting just short of the end of the tour.

Enter the curiously-named Coburn Pharr. Former frontman with LA club act Omen and no-hopers Prisoner, he came recommended by Roadrunner and submitted the only one of 12 tapes that met Waters' exacting standards.

"What I was looking for in a singer, which I found in Coburn, was an incredible vocal performance on record and the ability to do the same thing live," explains Waters. "Randy had a problem with that. He was more concerned with putting on a show than concentrating on his voice.

"The main reason for the switch was the attitude, though. If Randy had worked on his voice he would've been really good for this band."

'NEVER, NEVERLAND' is scheduled for UK release on July 30. With twisted tunes like opener 'Fun Palace' and the driving 'Road To Ruin' (described with a smile as "a Thrash version of 'Highway Star' or 'Detroit Rock City' "), the album is every bit the monster that 'Alice In Hell' was.

How different is this album from 'Alice...'?

"The main difference of course is our new singer, Coburn," says Waters. "Plus on this album there's not so much of a standard songwriting approach. It's more of a complex style. On 'Alice...' there was one really strong song ('Alison Hell') and all the rest were good songs. On this record there's not one song that's the best. I think we've got six or seven really good songs."

KONTINUEZ PAGE 18

AT THE controls in Le Studio: Jeff Waters (left) and co-producer Glen Robinson

Pic Bill Kanerva

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EXCESS

FROM PAGE 16

Of all the tracks on 'Never, Neverland', 'Stonewall' is the tune that sticks out furthest in my mind. Already earmarked as the first video, it's commercial, almost Anthrax in style and is definitely a strange one for Annihilator.

"I've always liked AC/DC and Aerosmith and guitar-wise and structure-wise 'Stonewall' is very like that. It doesn't sound like what you'd expect from Annihilator, right? I guess I was in a weird mood when I wrote that song."

Jeff assures me that he was under no outside pressure to write a more commercial tune like 'Stonewall', although he will admit that, "I did have that at the back of my mind: OK, I've got six songs on the record that are totally schizophrenic, maybe I should write some that are a little tamer, that people can headbang to all the way through.

"I'm sure I could write an album that'll probably sell a helluva lot more than the stuff I'm doing right now, but it's not challenging. It's boring.

JEFF WATERS: "A lot of people think we're a real serious band..."

Pic Bill Kanerva

ANNIHILATOR

"I'M TRYING to stay away from gloomy subjects on this album but they always come back," he laughs. "Like 'Fun Palace' is about a shooting in a schoolyard. They couldn't find the guy who did it. Eight years later he turned himself in to the police. He was so full of guilt and had these recurring dreams that freaked him out until he couldn't take it any more."

Waters likes to write about real subjects. 'Road To Ruin', for example, was written about a friend who killed himself whilst driving home drunk.

"It's not 'Don't Drink And Drive'," he stresses, "but rather, 'This is something that happened to a person who thought he could have four or five beers and drive home'."

'Stonewall' too leans on Waters' experiences, bringing serious issues down to a more personal level. This time, it's the environment.

"I wrote that song when I first moved to Vancouver. I went down to this river and it was so nice. I was gonna go for a swim. Then I looked down into the water and it was just sewage, sludge and gasoline. So I walked along the bank and there was a huge garbage dump leaking into the river. Forget that! I didn't go swimming, I wrote a song instead!"

'Imperiled Eyes' and 'Sixes And Sevens' are two autobiographical songs. 'Sixes...' deals with the confusion Waters felt in his latter years at school whilst 'Imperiled Eyes' looks at nuclear war via a recurring nightmare that haunted the young Waters.

'KRAF DINNER', however, sees a somewhat lighter side of Annihilator.

"A lot of people think we're a real serious band so I figured I'd put a song on that shows we're just a bunch of clowns. Kraf Dinner is a North American classic food – it's a macaroni and cheese dinner. It's what all musicians eat because it's like a meal for 45 cents. I lived on that for years and right now there must be hundreds of thousands of musicians out there who are living on that."

Side Two of the album boasts most of Annihilator's heavy duty tunes. Although 'Stonewall' did have had me worried for a moment, seriously manic tracks like 'I Am In Command' and 'Reduced To Ash' redress the Thrash balance in spectacular fashion.

"I like those more live. On the record I prefer the more melodic songs, the ones with weird time changes. Live I don't wanna stand there and concentrate on all those hard guitar parts. I'd rather just run around and have a good time. There's parts in the new stuff where I'm just gonna have to stand there and concentrate, because it's very challenging for me to play.

"If we stood still onstage we could get it pretty close to the album. If we move around there's definitely gonna be mistakes. One of the things we're gonna be putting a lot of emphasis on is getting to know which parts we can move around on."

Most people go to a show to see the band live and have a good time.

"OK Paul, the next tour I'll just run around all over the place and make mistakes like crazy! It'll probably do better for us!"

HARD 'N HEAVY

8

AUGUST 10th . . .

ANY KWESTIONS?

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

THE CREAM OF CLAPTON

■ **DIANE MURRAY** of **Hinton** has written in to ask if I could give a quick albums discography of **Eric Clapton**'s career, from the **Yardbirds** to now.

Not asking for much, are we? So I'll keep it to albums he's had a big say on (which cuts out one or two track guest appearances), or where he was a part of a band.

Starting at the beginning, Eric didn't record with his first two groups (the **Roosters** and **Casey Jones And The Engineers**), so his career began in earnest when he joined the Yardbirds. With them he cut **'Five Live Yardbirds'** in '64 and **'Sonny Boy Williamson And The Yardbirds'** in '65. Both have recently been available from Charly/Decal. There were also lots of singles, and the best way to hear these is to get Castle's **'The Yardbirds Collection'** or Decal's **'The Yardbirds Early Recordings'** and **'The Studio Sessions '64-'67'**, which cover the **Giorgio Gomelsky** period of the Yardbirds. Also look out for Decal's **'The First British R'N'B Festival'**, which has unreleased Yardbirds tracks (with and without Sonny Boy Williamson) from '62.

Then came **John Mayall's Bluesbreakers** and the **'Bluesbreakers'** album on Decca in '66. Look out for Decca's **'Primal Solos'** John Mayall LP, which features live recordings from this period. Castle's **'White Boy Blues'** (volumes one and two) feature Mayall and jamming material recorded for Immediate from this period.

Next came **Cream**. With **Ginger Baker** and **Jack Bruce** there was **'Fresh Cream'** in '66, **'Disraeli Gears'** in '67, **'Wheels Of Fire'** (a live and studio double, also released as single LPs) in '68 and **'Goodbye'** in '69. Posthumous releases were **'Live Cream – 'Volume I'** in 1970 and **'...Volume II'** in '72.

Blind Faith were the short-lived supergroup featuring Eric, **Ric Grech**, Ginger Baker and **Steve Winwood**. They cut one eponymous LP in '70. Winwood and Clapton also cut **Howlin' Wolf**'s **'London Sessions'** in '71, which has wicked soloing from Eric on **'Little Red Rooster'** and is an ace blues album.

Now we come to Eric Clapton solo – sort of... After '70's eponymous debut, he cut **'Layla And Assorted Love Songs'** as **Derek And The Dominoes**, before retreating into heroin addiction. There was only '73's **'Derek And The Dominoes Live In Concert'** before his return for '73's **'Eric Clapton's Rainbow Concert'**.

August '74 saw **'461 Ocean Boulevard'**, **'There's One In Every Crowd'** in '75, **'EC Was Here'** the same year and '76's **'No Reason To Cry'**. He cut **'Slow Hand'** in '77, **'Backless'** in '78, **'Just One Night'** in '80, **'Another Ticket'** in '81, **'Money And Cigarettes'** in '83, **'After Midnight'** in '84 and **'Behind The Sun'** in '85 before switching from RSO to his own Duck Records for **'August'** in '86. There's also '88's BBC soundtrack **'Edge Of Darkness'**, which we discussed in ish 298 and, of course, '89's **'Journeyman'**.

ERIC CLAPTON: yeah!

GETTING INTO GEAR

■ FINALLY, A quick correction to **Peter Nightingale**'s question about TV themes in ish 298. I was mistaken when I said that the track that introduces **'Top Gear'** is **Fleetwood Mac**'s **'The Chain'** – it is in fact the **Allman Brothers**' **'Jessica'**. 'The Chain' is used to introduce the BBC's **'Grand Prix'**. So there!

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CAN'T GET ENUFF

Following their high-flying debut tour back in March, psychedelic new hippy Metallers ENUFF Z'NUFF are about to raise their UK profiles again with a new single, 'Fly High Michelle'. But back in the States, the band are missing us. In fact, bassist CHIP Z'NUFF is so keen to raise profiles to UK levels that he is out scouring Burger Kings looking for likely converts. When the steam clears, there stands DAVE REYNOLDS clutching his Whoppa, a soggy syrup and some dodgy old Le Mans albums. Confused? read on...

ENUFF Z'NUFF vocalist Donnie Vie and I sit upstairs on a couple of battered chairs in the dressing room of the infamous Hammerjacks club in downtown Baltimore.

Soundcheck over, near legendary bassist Chip Z'Nuff is downstairs talking to a couple of chicks, whilst the other two band members, guitarist Derek Frigo and drummer Vikki Foxx are somewhere around just doing their own, new thing.

Donnie meanwhile, packet of Marlboros perched precariously in the band of his floppy hippy hat, wants to talk Enuff Z'Nuff. Especially Enuff Z'Nuff's recent UK tour.

"We loved it. We went over expecting 50 people at each show – like Canada, which was a disaster for us – but we came out at the first show in Bristol and the place was packed.

"We're glad we got the chance to come over. I didn't dig the food and the hotel rooms were really tiny... but I had a really good time. And Scotland was really cool! Scottish people firmly want you to know that they have nothing to do with England! We loved them and they loved us."

YOUR METAL hippies/ peace 'n' love image certainly worked in Britain, probably more so than it does in the States.

Is it contrived?

"No. How we came up with it was that the original album cover we had really looked like shit, and we had no look or anything. So we scrapped the cover and I suggested we just have a black album cover with a big peace symbol on it – which I've had a tattoo of on my arm for years – so we did it."

"I've got peace signs coming out of my ass! I don't care if I never see another one for the rest of my life. But it does blend in with this '60s melody thing we've been labelled as, so we used it and you see 'em everywhere.

"When we first came out we looked like the assholes but everybody's doin' it now. They're all wearing the Paisley shirts and stuff."

The band's second single, 'Fly High Michelle' is just out in the UK. It was released earlier in the States where it met with limited success. Was Donnie disappointed?

"When a song makes it up to Top 40 and you're a brand new band then you've done well. If you don't come out expecting everything then you're not let down. In 35 states that song was Number One on the radio so it's not a failure."

Perhaps if American radio had not been saturated with ballads from hard rock bands (Kiss, Warrant etc), it would've done better?

"I don't consider 'Fly High Michelle' to be a ballad. Our next single, 'I Could Never Be

ENUFF Z'NUFF: "When we first came out we looked like assholes but everybody's doing it now..."

Pic Gene Ambo

CAROLINE DEFYING TRADITION

Mind Over Four ■ The Goddess
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POSITIVE METAL ATTITUDE

Without You', *is*. That's out in the US soon.

"Some people did want us to put out 'For Now', but actually we're more interested in the next album which we'll start recording soon and that will be smokin'!"

SONGS LIKELY to be included are 'Social Disease' (which they played live in the UK), 'Look What You Do' (a superb songs played for the first time in Baltimore) and 'Let It Go'.

"We're producing ourselves again but using Paul Lani as a co-producer," Donnie reveals. "The first album was wrecked by the guy we started with so the drums and bass have no feel to them. Everything was too straightforward and simple.

"When we went out on tour with Mr Big, people came out expecting to give us the finger cos they thought we were another Poison thing because the record's simple and easy sounding – and the 'New Thing' video had us with lipstick on and shit."

So why did you do it?

"I showed up for a video shoot and got put in a chair and told some guy who coloured Boy George's face is going to do mine, and then got put in some ugly threads. That's what happened. I think that video hurt us because we hadn't thought about a 'look' before. If we'd thought about it in the beginning, then people wouldn't have thought of us as a Glam band – cos we're not. You can see that now."

Fans seem to dig you because you're approachable – Chip even phones people up! Donnie smiles.

"I personally don't tend to make too many phonecalls but I do answer mail. But Chip's the kinda guy who goes out to Burger King in the middle of the night to look for a new fan!"

I SAY goodbye to Donnie and make my way towards the band's hotel and a rendezvous with Chip. En route, I bump into Derek Frigo. I was determined to ask him about his earlier recording career – two albums with Le Mans in the mid '80s and a track with guitar partner Josh Ramos on one of the early 'US Metal' compilations for Shrapnel.

In virtually all the press I've read on the band I've never seen any mention of these – did he want to keep it all undercover?

"Le Mans was my very first band and I was only 16 when we got together. We were just used as a tax write-off so nothing ever happened, but a lot of musicians dug what we were doing.

"The second album was definitely the better of the two. The first one was just thrown together with a bunch of Metal stuff."

So do the Le Mans albums haunt you at all, Derek?

"Yeah, sort of!" he laughs. "But I guess that for my age they were good..."

BACK AT the hotel, Chip Z'Nuff is holding court. A combination of both King and Jester, he keeps everyone in stitches with a string of anecdotes and typical Chip catchphrases.

So what do *you* think of the UK, Chip?

"F**kin' best ever! It's all I talk about in the American magazines now. It was just 10-fold compared to what we get in the States. The fans are much more fanatical and loyal. Britain was crazy. Bristol rocks! Newcastle kills! And London was incredible. I took pictures from the stage of the fans going crazy with peace signs and stuff. It was great.

"There was one chick down the front sticking her name and address labels all over me and Donnie every time we went to the front of the stage! Candy, God bless you sweetheart!

"I met Shuff at the Astoria and we just hit it off instantly. Oh, Dave, I gotta tell you that I loved Thunder! I've been turning a lot of people onto them since I came back..."

Donnie tells me that you'll be doing the second LP soon?

"Yeah, we're planning to start recording in either Los Angeles or San Francisco. If we had our way we'd do it in Lake Geneva where we did the first record. But the guy who supposedly co-produced the first one owned that studio...

"Once we've done the record, we go to Japan and I'm really looking forward to that.

KONTINUEZ OVER

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ENUFF

FROM PREVIOUZ PAGE

I love the way the magazines over there want to know everything about bands' personal lives and stuff. Some bands don't like revealing the skeletons in their closets... but a lot of us guys have some dirty laundry!"

Like Derek with Le Mans?

"Oh man! There's a filthy bag of laundry there! Don't you think he looks like Chachi from 'Happy Days' on that first album?! Ha-ha!

"Actually, I'm not putting him down because it's something to be proud of. He was 14 years old and discovered by Mike Varney who found Yngwie Malmsteen, Tony MacAlpine and a bunch of other cats.

"He might be embarrassed about it, but he was just a kid then and playin' his ass off. But he's much better now, more mature in his playing... and looks better too."

ENUFF Z'NUFF: "Real songs and music with peace, love and camaraderie"

Pic Gene Ambo

HOW DO you feel about the hippy, peace 'n' love label you've got?

"It's because we're colourful and we've got the peace sign. But we're not old hippies, we're *young* hippies! We weren't around in the '60s and in the '70s we were kinda too young to appreciate it.

"But we've always had older friends, older cats we hung out with, so that's kinda rubbed off on us."

Aren't you exploiting the image?

"A teeny bit. But only because it's universally known and for everybody, which maybe our mugs might not be. What's more positive?

"Our influences do lie in the '60s and '70s, and so does the peace sign. The name is Enuff Z'Nuff and we're against violence, war and corruption. We want to get the good shit back. Real songs and music with peace, love and camaraderie.

"The new material we've been writing is a bit more political. The first record tended to be about the shit we went through when we were growing up. The second record is more about the kids in the street not having homes and about war – like, what happens when you come back and there's nobody there to shake your hand, give you a hug or appreciate what you've done – as with the Vietnam situation.

"We're not claiming we're doing anything new, but the times now mean that anything old is new. And why not stick with a positive thing like the peace symbol, or the CND sign as you guys call it?"

In the UK, as I'm sure you're aware, it has more of a political meaning than in the US.

"I know it has. People are a little angrier in the UK, but our idea is that they don't look at us as a bad thing. We don't want to offend anyone cos the UK is now our favourite place to play.

"I feel, musically, that the scene is much hipper in Britain, the kids are far more aware of the new bands..."

The UK probably won't get a chance to see Enuff Z'Nuff until after second album is released – around January or February 1991. But rest assured, they will be back in this country as soon as possible.

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LOOK WHAT THE CAT DID TO THESE POISON SHIRTS KOMPETITION

TO CELEBRATE **Poison**'s imminent arrival on these fair shores – barring terrorist attacks – the ever so generous ex-lipsticked ones have sent us 10 cat-slashed, short-sleeved sweatshirts. Yup, we're actually giving away gear with designer holes! Like, wow!

And as if that wasn't enough, we've got five copies of the US version of their **'Flesh And Blood'** CD, sporting a cover deemed so hideous by the UK... *(Did it have a picture of them on it? – Ed.)* ...that it was banned! Actually, the tattoo on the front is still bleeding! Like, yuk!

The first five out of the bag get the grotty shirt and the bloody CD, five runners-up just get the shirt:

1. *What UK label released Poison's first album 'Look What The Cat Dragged In'?*
2. *Which member of Poison sports the 'Flesh And Blood' tattoo?*

Answers on a postcard or sealed envelope to: Look What The Cat Did To The Poison Shirts Kompetition, *Kerrang!*, Punch Publications, London SE99 7YJ. Entries in by first post Friday 10 August.

Led in their pencils

DREAD ZEPPELIN
'Un-Led-Ed'
(IRS EIRSA 1042)
KKKKK

UNACCUSTOMED AS I am to standing in for megastars, it gives me immense pleasure to be able to say: '*Heeeeere's*... er, me.

'Mr Robert Plant's byline is unable to appear at the end of this review because he's bottled out. He did promise to review this for us you see, but it's my sad duty to report that as a journo... he can't hack it. Deadline was yesterday, Robert. You what? You lost the tape?!? Hey (hey, what can I do?), you expect us to believe *that* old chestnut? Ah well here goes...'

That ol' Percy was even moved to agree says more than I ever could about the validity of this record. That the voice of Led Zeppelin admits this band have come up with an arrangement of 'Your Time Is Gonna Come' to beat Zep's own says more than I ever could about their musical strength. Now if we could just get him to concede every track on this LP is better than 'D'Yer Mak'er' off 'Houses Of The Holy'... Oops!

But enough of the justifications, 'Un-Led-Ed' can stand on its own 10 feet (12 if you count Charlie) as more than a mere collection of cover versions, far more than 10 Zep songs played to a reggae beat. Reggae is as diverse a musical genre as rock and so each track here gets a subtly different treatment. Each one is more than reworked... each one is *reborn*. Okay, so I do prefer the originals in most cases, but slot this into your collection after Zep's 'Coda' and it'll sit there ready to match another mood just as sure as 'Led Zeppelin III' matches a different mood to 'Presence'.

Tortelvis is also far more than another cheesy Saturday night chicken-in-a-basket disco Elvis impersonator. Anyone can do the voice, only Tortelvis can bring it to life and make you wonder if he really *is* related – while you wipe away the tears of laughter from your eyes...

And there's the rub. The strongest element to 'Un-Led-Ed' has to be its humour. I first heard this on import months ago, but I'm *still* hearing new gags. Nothing cheap either: it's all very clever and very funny.

Like the snippet in 'Black Dog': *'Ladies an' gennelmen, direct from Kingston (wherever that is)... Ed Zeppelin...'* before their percussionist launches into a heavy patois 'Custard Pie' rap.

Or guitarist Butman's guitar solo in 'Heartbreaker Hotel' which starts out mirroring Pagey's original then escalates into a high-pitched spiral before ending in a thunderous detonation and the sound of breaking glass. This boy can *play!* It's in him, and it's gotta come out...

Or 'Bring It On Home' where Tortelvis breaks down and sobs like a baby, calling to Charlie: *'Give me the towel...'*.

But I'll be here all night at this rate. The bottom line? Just buy it. This is the greatest covers album of all time. Oh, by the way Robert, we've just asked Elvis himself to review the next LP. We've just found him alive and well, but asleep in our picture library...

NEIL JEFFRIES

Pic Ross Halfin

TORTELVIS: basket case

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

Anni'-elated

ANNIHILATOR: state of the art Thrash

ANNIHILATOR
'Never, Neverland'
(Roadrunner RR9374)

KKKK

HERE IT is, not necessarily the biggest or most eagerly awaited Thrash release of the year, but certainly destined to be among the finest in a field where quality seems terminally sparse.

Right from the start, from the earliest demos, it was clear that Annihilator had something special going for them, and on their second LP the final pieces are clicking brilliantly into place. This is state of the art Thrash, more powerful and memorable than the new Exodus slab and pointing the way solidly in everything from vocal prowess to guitar stylings to production.

Founder Jeff Waters is an amazingly dexterous axeman, and as on last year's 'Alice In Hell', his serpentine riffing dominates proceedings. But at last he's found a singer in Coburn Pharr (ex-Omen) who matches him lick for lick. Pharr, who demonstrated his considerable talent on the final Omen record 'Escape To Nowhere', can growl along to any Speed Metal bludgeon, yet still finds space for melody and hooks to simmer through.

A solid rhythmic back-up drives each and every song, and Side One is damn near perfect. 'The Fun Palace' opens the doors and takes you down the same labyrinthine corridors as 'Alison Hell', while 'Road To Ruin' and 'Sixes And Sevens' gallop to a more aggressive beat, the latter's chorus lodging in a punishing stop-and-go riff that's simply compelling. Then there's 'Stonewall', mid-paced singalong Thrash in the Anthrax vein, but again Pharr delivers more vocal muscle than I've ever heard from Joey Belladonna. The title track ends the side with a gothic flourish and sharp lead work from the ubiquitous Mr Waters.

Yes, there's a K missing from my rating, and that's just because Side Two doesn't quite meet the standard of its brother.

'Imperiled Eyes' rises to the challenge with bluster, but 'Kraf Dinner' and 'Phantasmagoria' are rearranged demo leftovers which don't feature as much imagination as the new material on hand.

Still, another old favourite, 'I Am In Command' closes the whole thing off with a whipcracking flourish.

In a fair and just world, Annihilator will ascend over crap like Vio-lence to become one of the biggest Thrash groups in the world. No doubt they've delivered the goods on 'Never, Neverland' and no one can say this isn't one chest-burster of an album.

I dare anyone to disagree.

DON KAYE

JOHN KAY AND STEPPENWOLF
'Rise And Shine'
(IRS advance tape)

KKK

WHEN SOMEONE has been making a living in the rock business for more than 20 years, I guess you really have to take them seriously.

But then again...Cliff Richard has been shaking his colostomy bag for that long, with nothing but sad housewives keeping his wallet full, so on the other hand maybe you don't.

If ever a band made their reputation with one song then it was Steppenwolf.

There's probably not much need for John Kaye and Co to be recording new material at all, cos let's face it, every rock band in the universe must have covered that legend 'Born To Be Wild' at some time or other, so they can't need the money.

But that was then and this is now. What was dangerous music in those far off days is played on Radio One's 'Golden Hour' today with some idiot DJ telling us how cool it all was.

'Rise And Shine' is a nostalgia trip that will no doubt have a lot of people wondering what all the fuss was about.

I can't deny that the album's pleasant to listen to and that Steppenwolf are probably incredible live, but every other good biker band in the country plays this sort of thing nowadays. It's just middle of the road rhythm and blues rock to dance to while you're pissed.

But maybe that's a little harsh – after all some of the lyrics are outstanding and 'The Wall' in particular obviously comes straight from the heart, since John Kay escaped over the Berlin Wall at the age of five, losing half his family in the process.

If you're old enough to remember riding around on motorbikes without a crash helmet then there's no doubting you'll love this.

If not, buy a copy for your dad and he'll tell you about weird concepts like love and peace.

MÖRAT

C'mon baby, fire away!

SWEET FA
'Stick To Your Guns'
(MCA advance tape)
KKKK

WHAT IS it with MCA? Why has it taken seven months to release an album that was all ready to go at the turn of the year? The label are signing hard rock bands left, right and centre, but whereas commitment is strong in the A&R department in Los Angeles, it's somewhat lacking in too many other areas.

MCA have bands – and have had bands (like Lillian Axe) – who could make the company an awful lot of money. So what the hell is wrong with them? Rumours are already circulating about one or two bands on the roster who've been given the push after only one album as it is.

In the last few months Sweet FA have been in receipt of an awful lot of advance press in the American rock mags that pander to the little girl market. Sweet FA are pin-up boys already. Can they live up to the hype?

They come across as a more Metal-oriented Bang Tango, which ain't no bad thing. It's produced by Howard Benson, but I guess most folk will see them just as another Guns N' Roses clone act. A sad fact of life.

Most certainly the album's title track reeks of GN'R due to the vocal style of Steve DeLong, but on the whole he's more like a cross between David Lee Roth and Bang Tango's Joe Leste. On 'Do A Little Drivin' ' the band – with DeLong doin' his thing up front – sound like Van Halen when they used to f**k around with stuff like 'Ice Cream Man' or 'Could This Be Magic?'.

Much of Sweet FA's material tends to depend on a swirling bass line from Jim Quick with guitarist James Thunder (!) and Jon Lightning (!!) blasting away as they try and outdo each other for the dirtiest riff or meanest solo. It tends to work well, so the listener can get carried away with the jivin' 'Nothin' For Nothin' ', 'Prince Of The City' or 'Whiskey River' in no time.

Sweet FA will probably get panned by many for doing nothing new at all, but this album's OK with me. Guess I like the vibe...

DAVE REYNOLDS

Pic Joe Giron

SWEET FA: pin-up boys with hard crankin' toys!

TROUBLE TRIBE
'Trouble Tribe'
(Chrysalis F4 21740 import)
KKKK

'HERE COMES trouble with a capital 'T' ', rasps Trouble Tribe singer Jimmy Driscoll as I played New York City's latest bad boys in the office. Mörat looked disgusted. "More like, 'Here comes trouble with a nice cup of tea'," he snorted.

And he may have a point. Trouble Tribe they may be called, but they're not that nasty. Despite the name they don't want to be the new Guns N' Roses or Warrior Soul, and for the fanatic of quality US hard rock than Trouble Tribe's album is a must.

The Gene Black (Device) co-written 'Tattoo' rips things open quickly followed by, yep, 'Here Comes Trouble' (which to be fair is written about a chick who 'smells of sex'), a real neat Dokken-like slice of melody. It's here that Driscoll's voice starts to shine.

Throughout the album there's no shortage of good songs and equally good playing. Adam Wacht's guitar work is fluid and the production is very clear – things that certainly add to the sassy 'Gimme Something Sweet', 'One By One' and the funky groove of the excellent 'Back To The Well'.

Look out also for the White Lion-ish 'Red Light Zone', '(Angel With A) Devil's Kiss' and a rather good cover of 'Dear Prudence'.

The four-piece only falter once and that's with the power ballad 'In The End' – 'Cold Heart', an outside composition that ends the record, is a far better proposition.

DAVE REYNOLDS

LOVE DOLLS
'Love One Another'
(Buy Our Records BORE 4003)
K

THE FACT that this band have got a horny-looking bassist does not entitle them to be called Love Dolls, and the fact that they own guitars certainly doesn't entitle them to inflict the feculent results of playing them on anyone other than their parents.

'Beauty and love', we are told, 'simply ooze from their amps', but the press release, as is usually the case, is slightly economical with the truth and fails to mention their repulsive music. It also has the effrontery to suggest that the Love Dolls might be compared to Patti Smith or the Runaways, when a nauseating cross between Transvision Vamp and the Freshies would be far more accurate.

Let's be serious about this for a moment girls, the only reason I listened to both sides of your sickeningly sweet and painfully boring album is that I got paid for it, and having done so it will go straight in the bin.

No doubt this LA four-piece could blow job their way to the top, but if there is any justice in the world they will split up and never attempt to make music again. So much for 'Love One Another', if Love Dolls show any signs of gigging in the UK, hopefully the likes of Jezebelle will pull their heads off and shit down their necks.

MÖRAT

"THIS BAND ARE SO GOOD THEY MAKE ME HARD"

NO SWEAT

BRUCE DICKINSON
IRON MAIDEN

LONDON

Core! It's (golden) delicious!

MOTHER LOVE Bone: crunchy, juicy and they don't need peeling!

MOTHER LOVE BONE
'Apple'
(Polydor 8431911)
KKKK

"I'VE BEEN training for this all my life..." – Andrew Wood, vocalist, Mother Love Bone.

Andrew Wood is dead. Smacked clean out of the ball park. High on life, heroin and who knows what? The simple fact remains; the Mother Love Bone debut album, 'Apple', that should have propelled them to the dizzy heights of excellence, is now a legacy and testament to might-have-beens. A sudden misfit to its makers.

As memories go, it's a good one. An uncompromising dozen songs, almost all filled with ingenuity, raw noises and a filthy echo that sounded out the ethos of punk. The undiluted karma lost somewhere between the '60s and '70s, and maybe a little Doors factor for the hip.

Wood chose eternity when he might just have had a shot at immortality.

They run in on reverse, flipping everything backwards, then flopping over to twist into 'This Is Shangrila'. A danced-up vehicle for a crazy *waa-waa* workout. They've marked territory instantly. Things can only get weirder. 'Stardog Champion' makes tracks to the glitter of Bolan, its damning constant of *'I'm a Stardog Champion...'* inaccessible, though compelling.

'Holy Roller' could have made a motion on Plant's 'Manic Nirvana', though its frayed edges would have creased up on that kind of unblemished production. 'Bone China' is 'No Quarter', at least in essence. It steals in clutching at the walls, then throws itself into the middle of the room to explode.

'Come Bite The Apple' has one foot in a road trip across 50 states; that bending road into the unknown. Bound to a hook itself strung tight with world-weary cynicism – *'I've heard all that before...'* – 'Stargazer' is the strongest bone in the skeleton of the album. Simple in its acoustic execution and relatively direct in its lyrical approach; *'She gets me higher than anyone/And I miss her so/So do it/I miss her so...'*

'Heartshiner' is a garage jam, a throttle-open, chug down a two lane blacktop. The Cult will kid themselves that they could be emotive with something so simple. 'Captain Hi-Top' gets the funk thang going, pure frug music if you can keep up the beat, while 'Man Of Golden Words' drops gently from a piano and lands somewhere in pieces along Wood's broken vocal.

'Mr Danny Boy' shudders and bloats like a heart attack; primarily, however, failing to really go anywhere. Its languid bluster is disconcertingly at odds with the material surrounding it, yawning and scratching like the runt of the litter.

'Capricorn Sister' could be the title from any Ray Bradbury collection. It's the right combination of words to hang in slick colours on any leather jacket. Musically, it comes in like a well balanced club, Wood coaxing the words in as chat, or yelps, anything to bring the blood out. The kind of hard work that creates excellence.

'Crown Of Thorns' is the farewell from someone who was always looking ahead; one foot out on the street, ready to take the next corner as it came: *'This is my kind of love/And it's the kind of love that moves on/Like a crown of thorns/So don't burn your bridges...'*

Mother Love Bone have, through necessity not choice, come a full career circle in one album. Created an icon and forgone their chances. This is a very special record; unfortunately, an EP aside, it's their first and last... ***PHIL WILDING***

One of the hottest imports of the year is now available in the UK

". . . with time this nightmare could be a dream come true for fans of gutsy, straightforward metal . . ."
Kerrang! – June '90

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THE RIVERDOGS
'The Riverdogs'
(CBS Associated/Epic 7464-46021-1 US import)

KKKK

IT SEEMS distinctly odd listening to 'The Riverdogs' that Vivian Campbell could ever have found it in his wee Irish soul to have even contemplated spanking the plank for such a Heavy Metal numbskull outfit as Dio! While the word 'taste' could never be applied to li'l Ronnie, the Riverdogs have got oodles of the damn stuff, seeping from their skin and piling out of their pores!

You could probably point an accusing finger at Viv, bassist Nick Brophy and guitarist Rob Lamothe and get at 'em for jumping on the bandwagon that deems it's now cool to play '70s heavy rock that relies on the strength of the songs, and you could very well be right. Yet I couldn't give a shit whether it's calculated or concocted; it's what's down in them there grooves that counts, and put the Riverdogs up against Dio and... well, let's just say we know who's wearing the long trousers!

The Riverdogs don't believe that smacking your face in with Heavy Metal riffs from start to finish is the way to do it. Sure, the guys may have hair long enough to clean their shoes with, but it's a pretty groovy concept that 'sensitivity' is hip in rock again. And I ain't talking about that limp radio pap that passes itself as rock – I mean 'sensitivity' as in 'soul power', the human touch that can move mountains and reduce 17-stone, beer-swilling bikers to tears.

It's a wonderful thing, this soul business! Viv knows it. Viv's using it. Lashings of it. F**k me, he's saying that he'll bring us, *'Water from the moon/rain from the sun'*, so it must be one mighty powerful potion that he's selling.

Sure, there's a bit of Whitesnake in there. Let's face it, Coverdale has a lot of vocal tones worth stealing – and there's a whole lot of Free filched. But I would never complain about that, and once you've taken the trouble to spin this album three or four times, you'll realise that there are some very happenin' tunes on offer.

'America', for example, with its Rodgers-like acoustic verses linked with some stirring chorus beef. Or 'Whisper', the opening track and an object lesson in controlled mayhem, where Rob Lamothe (at least I think it's him, the credits ain't too clear) turns in a neat vocal to hook you in. But this ain't a record with standout cuts, it's more like the good old days, when albums were complete, cohesive units that made a whole lot of sense as a whole.

And just in case you were worried about the lack of reference to Viv and his playing, well, that's just cos I don't go a bundle on guitar heroes. But yer man ain't forgotten how to frazzle a fretboard when he wants to, it's just that there seems a lot more point to it when he lets one go now.

Yer don't believe me? Well my buddy Jim is a total nutter bastard Vio-lence freak, and he always gives it some serious squash racquet action when the Riverdogs come to party on the Death Deck. And you know what they say – the customer is always right!

HOWARD JOHNSON

IGGY POP
'Brick By Brick'
(Virgin America VUSLP19)

KKKK

OL' BLUE eyes is back – and we're not talking Frank Sinatra. The godfather of punk; the original crazy man; inspiration for the Sex Pistols and countless others; the warrior of the wasteland. The ayatollah of rock and rolla!

The trouble is, if you bill him like that then 'Brick By Brick' is just a little disappointing, and after the last album 'Instinct' you kinda wish he'd carried on working with Steve Jones.

Naturally the inclusion of Slash and Duff McKagan from Guns N' Roses has the lg rockin' out the way we've come to know and love. But when left to his own devices Mr Pop seems to want to get all mellow on us.

Most of it (even the mellow stuff) I have to admit is the sort of material that will grow on you the more you listen to it, but I hope the likes of horrible ska track 'Starry Night' doesn't grow on anyone. It's one of those songs that you'd edit out if you had a really flash CD player.

The man just seems to go through these phases every now and again, and I suppose it's fairly honest to be putting that on vinyl instead of doing what is expected of you. It just makes buying his records a tad more difficult cos you'll occasionally end up with a dodgy one.

'Brick By Brick' swerves, like a drunk driver in a battered Cadillac, between iffy and magnificent, and for the main part the lyrics are excellent.

Bruised and scarred, everyone's favourite nutcase carries on regardless. *'I'm standing in a shadow, hating the world'*, he croons, and I believe him. my only worry is that if he's not careful, when he sings, *'Phony rock and roll, it's a crime'*, he might be referring to himself.

MÖRAT

BASTRO
'Bastro Diablo Guapo'
(Homestead HMS 132-1)

KK

CRAWLING FROM the wreckage of Kentucky's Squirrel Bait and syphoned through a whole bunch of acts including Unrest, Bitch Magnet and Albini's terminally dumb Rapeman, Bastro are a band who've suffered comparisons to Big Black and Husker Dü yet lived to tell the tale.

Now featuring a real drummer in John McEntyre (for previous vinyl it was just guitarist David Grubbs, bassist Clark Johnson and a drum machine), Bastro are still hardly what you'd call Metal (although 'Engaging The Reverend' could conceivably be latter-day VoiVod on a particularly bad trip). Their often harsh unsettling noise encompasses a wide field of influences but Grubbs' ever-present barbed wire guitar and the occasional turn of speed puts the sucker in an agreeable, if definitely weird, groove.

Not, then, a record for a Mötley Crüe fan.

PAUL MILLER

PANTERA
'Cowboys From Hell'
(Atco 91372-4)

KKKK

THERE'S A few interesting points to be made here. First, leave it to Derek Shulman, the man who signed the second coming of Led Zeppelin (Kingdom Come) and the late edition of Nazareth (Cinderella), to latch onto a band who are making a good run at being the new Metallica. But seriously folks, that's not exactly a fair statement. Sure, Pantera drink liberally from the same riff well as Jaymz and the boyz, but they've also managed to stamp their own identity on most of this opus as well.

Which leads to the next question: where the hell have Pantera been hiding this album?

Considered a joke within the Metal underground for some time as they churned out one mundane LP after another, this time these Texans from hell have finally unleashed a spitting fireball of a record, its venom made all the more potent by one of Terry Date's crunchiest and bottom heavy production jobs ever.

Some familiar riffs punctuate the LP, always reminding you that Pantera are exploring turf that ranges somewhere in the grey area between Metallica and Slayer, but neither band have twisted a riff so psychotically as Pantera do on the title track.

Likewise, 'Primal Concrete Sledge' fits its title perfectly, a jackhammer drumbeat pounding incessantly at funeral vocals and more brutal riffs.

The result is quite demented yet immediately cemented to your brain.

The band don't sustain this rabid energy throughout all 12 cuts. 'Cemetery Gates', an attempt at an epic power Metal ballad, drags to a pedestrian finish, and a few cuts on Side Two begin to blur.

But the gravelly-with-range vocals, those razor-sharp guitars, savage jungle drumming and that dense production all combine for a unique, powerful Thrash treat that's a welcome surprise. Congrats to Pantera for fooling us all these years.

DON KAYE

IT'S A KNOCKOUT!

It may have escaped your attention, but this week *Kerrang!* is 300 issues old! To find out just how well you've been paying attention at the back there, SUE BUCKLEY has kompiled a kataklysmically klever kwizz to box your braincells. So get your thinking gloves on and prepare to go the full 10 rounds dodging these 100 power-packed, punchy posers plucked from the annals of the world's greatest Heavy Metal magazine

ROUND 1: THE MIGHTY ORGAN!

■ *KERRANG!* FIRST hit the streets in May 1981, since then it's gone from strength to strength. In this round we test your knowledge of those heady, heavy days.

1. Who was featured on the cover on the very first *Kerrang!* ?
2. ...and in that issue we featured the *Sounds* readers' poll of all-time HM faves... what track topped that survey?
3. Issue eight saw the publication of *Kerrang!*'s very own poll. Who was voted top male vocalist?
4. Which band were featured frisking with a *Penthouse* Pet in a *Kerrang!* 10 photo special?
5. 'Hell Or High Water' was one of the tracks featured on a flexi disc given away free with issue 25... name the group!
6. Issue 40 carried news of a famous vocalist joining a very famous band. Who joined who?
7. Which band did *Kerrang!* 41 describe as 'The Led Zeppelin Of The '80s'?
8. Which famous band featured in an issue 47 picture story strip Indiana Jones-type adventure?
9. What was the name of the cartoon band featured in the very early editions of *Kerrang!* ?
10. Who were the stars on the blockbustin' gold-trimmed cover of *Kerrang!* 100?

ROUND TWO: NWOBHM

■ *KERRANG!* WAS right behind that phenomenon known as the New Wave Of British Heavy Metal. In this round we backtrack on that inspiring period of rock.

11. Which legendary NWOBHM band was led by Kevin Heybourne?
12. Name the NWOBHM outfit whose albums include 'Cloak And Dagger' and 'Stagefright'?
13. This Neat band went 'Back To The Grind' before their guitarist joined Gillan... who were they?
14. Where were the Tygers Of Pan Tang based?
15. Which famous NWOBHM band began life as 'Son Of A Bitch'?
16. Which 'Sweet freaks' cut the 'Krazy Kutz' EP with Kevin Kozak on vocals?
17. What was the title of the debut LP by Sweden's honorary NWOBHM offering, the EF Band?
18. Which NWOBHM band featured the Laffy brothers?
19. Who was/is the leader of the Handsome Beasts?
20. ...and who was Iron Maiden's original vocalist?

ROUND 3: LYRICS

■ ONCE UPON a time *Kerrang!* regularly featured song lyrics. Can you name the songs from which these lyrics are taken?

21. *'Well I'm takin' a trip.../I'm goin' down to California'*
22. *'Pounding the world like a battering ram/Forging the furnace for the final grand slam'*
23. *'There she stood, in the street/ Smiling from her head to her feet'*
24. *'Well I stand up next to a mountain/And I chop it down with the edge of my hand'*
25. *'When I look up to the sky I see your eyes a funny kind of yellow'*
26. *'I left alone/My mind was blank/I needed time to get the memories from my mind'*
27. *'Risin' up, back on the street/ Did my time, took my chances'*
28. *'Look out! Mama let me out on a Saturday night!'*
29. *'Thinkin' 'bout the time you drove in my car/Thinkin' that I might have drove you too far'*
30. *'As the sun breaks above the ground, an old man stands on the hill'*

ROUND 4: LADYKILLERS

■ EQUAL OPPORTUNITIES rule! *Kerrang!* has always been big on the ladies, and Ladykillers has always been one of the most popular features. Here's 10 femme fatale questions.

31. Which lady rocker wrote 'Love Is A Battlefield' for Pat Benatar?
32. ...and speaking of Mrs Geraldo, what was the title of her Chrysalis debut LP?
33. What was Robin Beck's follow-up to the 'First Time'?
34. Which Ladykiller fronted LA band Bitch?
35. Who is *Kerrang!*'s fave 'Rock 'N' Roll Lady'?
36. Which lady begged 'Kiss Me Deadly'?
37. Who was the female interest in Hellion?
38. Name the sisters who made up Madam X.
39. Who wrote the Cher hit 'We All Sleep Alone'?
40. ...and which Ladykiller debuted with 'Misbehavin' '?

ROUND 5: THE NAME GAME

■ *KERRANG!* HAS a strong tradition of getting the truth... so in the interests of FACTS, can you uncover the real identities of groups and individuals lurking behind these naff names?

41. Who or what are Coney Hatch named after?
42. By what name is Karen Sue better known?
43. ...and who is sometimes called 'The Air Raid Siren'?
44. Who are Uriah Heep named after?
45. ...and how did Bad Company come by their name?
46. What's Meat Loaf's real name?
47. Who is affectionately known as 'The Bacofoil Bulk'?
48. According to rock legend, who is supposed to have named Led Zeppelin?
49. Originally, what was a Jefferson Airplane?
50. Who is Joan Larkin?

ROUND 6: GONE... FOREVER?

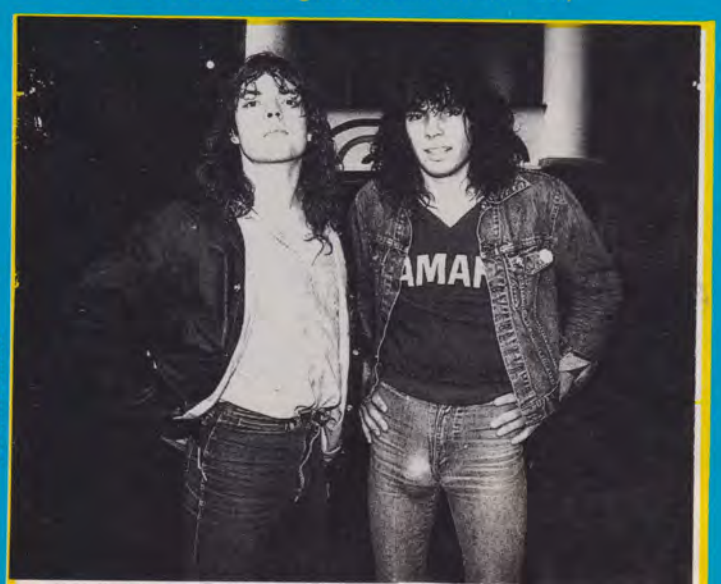
■ *KERRANG!* IS famous for unearthing new talent. Some of the stars we have dug up have gone on to mega things, and others have disappeared up their own whatsits! This round tests your knowledge of some bands who we touted, but who have sadly gone forever.

51. 1982 saw the release of 'Rock 'N' Roll Women' amidst much publicity. Name the women's band!
52. This band was built around guitar man Jack Starr. Which band?
53. They were 'At War With Satan' and enjoyed 'Bloodlust'. Who were they?
54. Their 1982 LP was 'Power Of The Hunter', but it seems they were hunted out of business! Who?
55. Which Canadian band featured the talents of Sheron Alton and Holly Woods?
56. Rush/Saga soundalikes, they cut some action with the 45 'Blondes In Black'. Who were they?
57. These 'Rock 'N' Roll Gypsies' had 'Rough Justice' in '84... now one of 'em's a dustman! Rough justice indeed! Name the band.
58. Which long-gone band's debut was 'Death Penalty'?
59. This band's life spanned 1981-1988 and they even tried to enter the Eurovision Song Contest! Name that band!
60. Which defunct band featured the talents of Rick Staines?

ROUND 7: MOVIEDROME

■ *KERRANG!* HAS always been big on Kulture... and movies are one of our fave topics. Here's 10 music associated movie posers to tell us how often you've visited yer local fleapit in the last few years.

GARY MOORE (Kwestion 76): who's his welding friend?



***CONEY HATCH (Kwestion 41): where did these guys get that handle?* (And what has he got down his Levis? – Ed.)**

Pic Ross Halfin

Pic Ross Halfin

PAT BENATAR and husband NEIL GERALDO (Kwestions 31 and 32): battlefield buddies?

Pic Fin Costello

AEROSMITH (Kwestion 68): bad boys in the past, good boys at present, villains in the future...

61. What was the title of Led Zeppelin's 1976 award-winning movie?
62. The movie 'Attack Of The Phantom' featured which famous band?
63. Who played the roadie in the 1981 movie of the same name?
64. Which Steppenwolf song was heavily featured in the anti-Vietnam war movie 'Coming Home'?
65. In which classic concert movie did Hendrix hoist 'The Star Spangled Banner'?
66. Which Frank Zappa film featured the Royal Philharmonic Orchestra on the soundtrack?
67. Who played the Acid Queen in the movie version of 'Tommy'?
68. In which movie did Aerosmith play 'The Future Villain Band'?
69. For which sci-fi epic did Queen provide the main title theme?
70. ...and who provided the 'Moment Of Truth' for the 'Karate Kid'?

ROUND 8: DON'T KWOTE ME!

■ IN ITS 300 issue life, *Kerrang!* has interviewed every rock star you can think of... and some of 'em haven't half said some daft things! Can you match up the rock stars with these Klassic Kwotes?
71. "I'm healthy. I run 40 miles a week, ride a bike, swim, punch a bag, jump rope, do three sets of 50 push-ups, and three sets of 10 sit-ups; then I hang from inversion boots for 15 minutes."
72. "Money's not a major factor... you want recognition but the fact of being a commercial success isn't live or die."
73. "If a Deep Purple reunion did happen it would have to be a totally spontaneous thing decided by the guys."
74. "There's been talk about me being a poof and wearing a wig, but neither of these things are true!"
75. "I used to have a drug problem – but now I make enough money."
76. "Can you imagine having a picture of Gary Moore on your wall? If he had a face like a welder's bench it would sure be better than the one he's got... he's a nasty man."
77. "If you look at the cars that arrive at my rehearsals you'll see who's gettin' the most money... I came on a bicycle."
78. "The only reason we wear black all the time is because it doesn't show up the dirt."
79. "I get tired of being popular!"
80. "I'm a real doom merchant."

ROUND 9: TOTALLY TRIVIAL

■ *KERRANG!* NEVER takes things too seriously... after all, it's only rock 'n' roll! But we do pride ourselves on being abreast of the trivia of the rock world...
81. What's the connection between the Mission's 'Children' and Led Zeppelin's 'Whole Lotta Love'.
82. Who made the original version of Van Halen's 'Apolitical Blues'?
83. What's Ozzy O's real name?
84. What's the link between Dick Dastardly and the Macc Lads?
85. What is the connection between Meat Loaf and Barry Manilow?
86. What do Nazareth and Paice Ashton & Lord have in common?
87. How many members are there in the Four Horsemen?
88. Which famous rock drummer guested on Elixir's 'Sovereign Remedy'?
89. By what name is Larry Lurex better known?
90. Jutta Weinhold has recently sacked the other members of her band! Name that band.

ROUND 10: NEW FACES

■ THE BIG *K!* has a great reputation for looking to the future and digging out loadsa new talent. In this final round we inquire about the stars who just might fill our next 300 issues!
91. The Jeff Healey Band are hot tips for the top. Which Beatles song in featured on their latest LP?
92. Which new trio is made up of Mark Dutton, Marc Ford and Doni Gray?
93. In which 'new' band could you hear veteran Earl Slick?
94. Which band's third LP is called 'By Inheritance'?
95. Name the highly-fancied guitarist who has recently teamed up with Megadeth.
96. Who's the singer in new LA quintet Harlow?
97. Which up-an'-coming outfit have dubbed themselves 'Seattle's Big Noise Bastards'?
98. Name the band with 'Gimme Danger' currently on release.
99. 'I've always wanted to be in a vicious band'... so sayeth Ray West! Name his 'vicious' band.
100. What nationality are new(ish) Thrash stars Sepultura?

ANSWERS ON PAGE 46

HARLOW (Kwestion 96): who's that girl? (Centre of pic, not singing when photographed – Ed.)

Pic Dick Barnatt

LED ZEPPELIN (Kwestions 48 and 61): who floated that name? And who remembers that movie...?

Last April, a bunch of relative unknowns called LOVE/HATE flew into London to make their UK live debut. It was early days here for the band, but with their debut album 'Blackout In The Red Room' already being hailed as a classic, hopes were high. Hopes were not disappointed and now, three months after those gigs, the buzz is still loud enough to warrant a return visit and full tour. But as DAVE REYNOLDS hears from singer JIZZY PEARL, there is a human price to pay for all this new-found stardom:

"MY MOTHER FREAKED OUT WHEN SHE SAW ME ON THE COVER OF KERRANG!"

LOVE/HATE are the new beercan-wielding gods of Tinseltown. And those who've been screaming the virtues of the band's demo tapes on the underground trading circuit like I have for the last two years can sit back smirking wearing 'I told you so' grins.

The success in this country of the quartet's debut album, the five-K 'Blackout In The Red Room', and the increase in the power the band holds over British fans since its lustful two date affair with London *(three if you count the 25 minute guest set they played at the Hippodrome – Ed.)* three months ago is all the proof needed.

While for Love/Hate singer Jizzy Pearl, it means that his mother now takes him more seriously...

"My mother freaked out when she saw me on the cover of *Kerrang!*", reveals the man with the voice. "The release of the album didn't really impress her but since she saw that magazine cover it's now, 'My son the rock star'!"

But Love/Hate's return visit to these fair shores excites Pearl even more.

"Yeah, I can't wait to get over there, We're doing 10 shows in England and Wales, two in Scotland and then go over to Germany to do eight there.

"Our label CBS is really behind us all the way. They sensed that initial excitement about us when we came over in April so we're a really high priority with them. The label really wants to break us wide open in Europe."

YOU MUST have been really impressed with this country that you want to come back so soon!

"Absolutely! It was the first time we'd done a show where people knew all the songs and there was a big line outside to get in. It was kind of a culture shock. Honestly, we just didn't anticipate what went down. We felt so much warmth and it was so much fun.

"The Marquee show was definitely the best show we've ever done. It had all the necessary ingredients of a good show.

"Obviously the previous gig at the Borderline was more intense as it was our first show outside the United States, it had a real underground feel, but the Marquee gig was definitely the best.

LOVE/HATE (from left): Joey Gold, Jizzy Pearl, Jon E Love, Skid Rose

Pic Joe Giron

"It was just a pity that we only got to do two shows and then had to leave. But for us to come over like that and have people leaving the clubs wondering just what the hell they'd just seen was just great.

"For me, personally, I really got off on being in England. I really loved the architecture for a start. I felt like a real tourist cabbing it around to look at all these buildings that have been there for 900 years or whatever.

"I went to the British Museum on our day off and that was absolutely fantastic. There was a room there with the walls just full of Egyptian mummies!"

Did that give you any inspiration to write a song about mummies for the next album?!

"It might just...! But the thing that really freaked me out was that while I was there looking at these things, this old Italian guy came up and asked me if I was in Love/Hate!

"But visiting a small English town like Derby was also very interesting from a culture point of view too..."

What about the two or three instore personal appearances the four of you did? Good times?

"They were great! The thing I found so amazing about them was that not only did the kids who came by to see us know all the songs on the album, but they also knew all the *old* songs.

"Y'know the kinda stuff, eighth generation demos from Love/Hate's musical stone age. Stuff from tapes that we don't even have ourselves anymore. Songs that are lost in the vortex!"

Jizzy laughs at the memory.

"I mean we were getting people coming up asking us whether we still do 'Good Ship Dolly Rock'... I had a Mohawk back then!"

THE BAND have certainly progressed since then. Those were the days when, in all their Glammed-up glory, they were musically akin to a Heavy Metal version of the Alarm, and pushed around shopping carts full of equipment!

Today, Love/Hate – Jizzy, bassist Skid Rose, guitarist Jon E Love and drummer Joey Gold – prefer a more natural approach both to their image and their rock 'n' roll. But they still party just the same...

"God! The beer over there is just extreme! There are a *million* different beers in Britain. I felt like I really drank in the local culture...

"On one of the nights we spent in London we had a party back at our hotel with the guys in St Jaimz and the door to the bar got kicked down. We were woken up by the hotel management and ordered to pay for the damage. It amounted to something like £300 which was pretty much our whole pay for the night!

"The next morning, the kid who broke the door down called us up asking to be put on the guestlist for the Marquee. So we just said, 'F**k you! What about the bar door?'. But he turned up later with the money so we put him on the list and everything was cool. It must be the most expensive admission price to a show he'll ever pay!"

Was he a member of St Jaimz?!?

"No, he was just a friend of Steevi's. He was just as bummed out about it as we were..."

SO, JIZZY, have your experiences with the beer over here inspired you to write even greater drinking anthems than the likes of the already classic 'One More Round' or 'Fuel To Run'?

"Well, we do have a lot of new songs. One is called 'Wasted In America' which is a kind of political view of the good drug/bad drug society that exists in America. Like, you can go to jail for some drugs but there are liquor stores every five feet.

"We have actually come under fire in the US for the lyrical content of some of our songs. But, I mean, 'One More Round' is pretty self-explanatory. It's a song written in good spirit.

"Americans just don't get it. In the UK if you go to a pub after work for a drink you're not considered to have a disease. America just doesn't get the social spirit of the songs. That dart-throwing good-time atmosphere."

So are you failing at home in terms of record sales as a result of your fellow Americans not getting the point of your songs?

"No, I wouldn't say we're failing at home. It's been good but it's just slow. CBS just didn't make a giant media thing of the first single ('Blackout-In The Red Room') to get a strong loyal Metal following behind us.

" 'Why Do You Think They Call It Dope?' is the second single so now we hope to begin taking off.

"The thing is that I used to think that there were more Metal-oriented radio stations in the US than there actually are. Z Rock is the only true all-Metal format radio station. All the others just play mostly generic, sterilized stuff.

"The way I look at it, is that not so many people in the US have heard our album as will do. We're just pleased that Britain has really taken to us and that's why we're coming back. 'Go where you're wanted' is my philosophy."

PRESUMABLY YOU'D love to come back later in the year, too?

"Yeah, in November or December. The commitment from CBS is very strong as I said. They're really on top of it and have caught the buzz.

"For us it's an adventure. I enjoy it and would do so even if I didn't get paid..."

But wouldn't you like to be superstars in the States too?

"Sure! We'll release '...Dope?' and see what happens. If it takes off in the US, then we'll be looking for a tour there. But CBS in the UK and Europe want us back over later in the year whatever happens.

"We have already headlined major markets in America after coming back from the UK. We did a club tour for three months which has meant improved record sales. It isn't a blockbuster but it's still selling.

"As for the next one, well, the next record will have better songs and the playing will be better too. Perhaps we'll have different instrumentation and be able to relax a little bit and do longer songs.

" 'Blackout...' was built not to bore people to death. The philosophy was to give people short 'n' sweet songs and get them into it – not send them to sleep.

"I feel we put a good variety of stuff on the album.

"The next one will see us being able to stretch out a little more but it'll definitely still be Love/Hate."

And it'll definitely be Love/Hate you'll be seeing around Britain over the next couple of weeks.

Which means all you knock-down, blue-eyed slut, psycho virgin teases had better watch out for your cookies!

JIZZY PEARL: "God! the beer over there is just extreme! There are a million *different beers in Britain. I felt like I really drank in the local culture..."*

Pic Joe Giron

METAL GIG GUIDE

WEDNESDAY 25

BEDFORD Angel (0234 40251) **Metal Jester**
BOURNEMOUTH Mr Smith **Sarah Ffrench**
BRISTOL Bierkeller (0272 268514) **Electric Boys/Atom Seed**
BRISTOL Farriers **Kaos**
COCKERMOUTH Office **You Slosh**
DUNDEE Bar Chevrolet **Whole Earth**
HARROGATE Pool Club **Stranger Than Paradise/Ambition**
IPSWICH Toad And Raspberry **Hamsters**
LONDON Clubhouse, Brixton (071-737 4904) **Max Penalty**
LONDON Cricketers, Oval (071-735 3059) **Rabbits/Kik**
LONDON Half Moon, Putney (081-788 2387) **Casual Affair**
LONDON Hippodrome, Leicester Square (071-437 4311) **Kill City Dragons**
LONDON Marquee (071-437 6603) **Shotgun Brides**
LONDON New Pegasus, Newington Green (071-226 5930) **Eddie Shit**
LONDON Powerhaus, Islington (081-961 5490) **Goat/Atom Heart Mother**
LONDON Red Lion, Brentford (081-560 6181) **No X-it**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Wat Tyler/Pram/Electric Sex Guitar/Red Jasper**
LONDON Swan, Fulham (071-385 1840) **Blind Rage**
LONDON Swan, Stockwell (071-274 1526) **Paddy Goes To Holyhead**
MANCHESTER Boardwalk (061-228 3555) **Crazyhead**
NEWCASTLE UNDER LYME Arts Centre (0782 415334) **Dragons**
OXFORD Dolly **Paradox UK/Open Head Trip/Rabid Catflap**
RUNCORN Cherry Tree (0928 568999) **Notorious**
STOKE ON TRENT Wheatsheaf (0782 44438) **Grass House**
SWINDON Monkey (0793 542161) **Tredegar**
WINDSOR Old Trout **Balaam And The Angel/Sweet Addiction**
WOMBWELL Main Working Mens Club (0226 752952) **Foul Play**

THURSDAY 26

BEDFORD Esquires **Ample Cleavage**
BERKHAMSTED Pitf's **Metal Jester**
BRADFORD Queens Hall (0274 392712) **Goat/Atom Heart Mother**
BUCKLEY Tivoli (0244 550782) **Electric Boys/Atom Seed**
CONSETT Irish Democratic Club **You Slosh**
COVENTRY Tick Tock **Balaam And The Angel/Sweet Addiction**
EAST KILBRIDE Bruce Hotel **Whole Earth**
FALMOUTH Victor Drago's **Red Jasper**
GOOLE Alex (0405 761446) **Attic**
HUDDERSFIELD Bogeys (0484 24200) **Stateline**
HULL Jailhouse (0482 29833) **Marino And Ron Hales**
LEICESTER Princess Charlotte (0533 553956) **Dawn After Dark**
LONDON 100 Club, Oxford Street (071-636 0933) **Ruthless Blues**
LONDON Cricketers, Oval (071-735 3059) **Vibrators/Evil Knocky Men**
LONDON Half Moon, Putney (081-788 2387) **Hamsters**
LONDON Marquee (071-437 6603) **Third Man**
LONDON Nelson's, Wimbledon (081-946 2356) **Mental Helicopters/Endless Party/Greasy Hogwash**
LONDON Red Lion, Brentford (081-560 6181) **Master/Crocodile Smile**
LONDON Royal Standard, Walthamstow (081-527 1966) **Bob/Big Parade/V8s**
LONDON Stick Of Rock, Bethnal Green (081-739 6068) **Graffiti**
LONDON Swan, Fulham (071-385 1840) **De Luca/Inside Story/Signal**
MELKSHAM Bear (0225 702901) **Montserrat**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Eric Bell And The Sunsets**
NOTTINGHAM News House (0602 472278) **Satisfaction Crazy**
RHYL Savoy Bistro (0745 330470) **Primetime Preachers**
ROTHERHAM Travellers Rest (0709 370874) **Cajun Wolf**
ST ALBANS Horn Of Plenty (0727 53143) **Kick**
ST HELENS Windle Labour Club **Big Chill**
STOCKPORT Monroe's **Saddlebag Slags**
STOKE ON TRENT Wheatsheaf (0782 44438) **Three Mile Smile/Gengis**
WAKEFIELD Post Haste **Foul Play**

FRIDAY 27

ABERDEEN Ceasar's **Whole Earth**
BARNSTAPLE John Gaye Rooms **Red Jasper**
BEDFORD Angel (0234 40251) **Engine**
BISHOPS STORTFORD Rose And Crown **Blue Suede Donkey**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Please give at least TWO WEEKS notice to ensure inclusion

BRADFORD Rio (0274 735549) **Thok/Fallacy/Carthesis/Brazil**
BRIDGEND York Tavern (0656 653558) **Wreckage**
CAMBERLEY Civic **Fear**
CARDIFF Bogiez (0222 226168) **Shotgun Wedding**
CHESTER Southview Community Centre **Star O'Gypsies**
CLEETHORPES Jezebels (0472 692670) **Dawn After Dark**
DONCASTER Jug **You Slosh**
GOOLE Alex (0405 761446) **Rich Rags/Stateline**
HAILEY Rugby Club **Alibi**
HERNE BAY Dolphin Hotel **Scavenger**
HULL Queens Hotel **Artisan**
KINGS LYNN LA **Goat/Atom Heart Mother**
KINGSTON UPON THAMES Grey Horse **Ruthless Blues**
LIVERPOOL Planet X (051-236 1741) **GBH/MDM/Go-Heads**
LONDON Cartoon, Croydon (081-688 4500) **Hamsters**
LONDON Cunningham, Croydon (0689 42815) **Wandering Crutchlees/Oak**
LONDON Lady Owen Arms, Goswell Road (071-278 5345) **Thumbs Up For Friday**
LONDON Marquee (071-437 6603) **Balaam And The Angel/Sweet Addiction**
LONDON Plough, Kenton (081-907 2498) **Paddy Goes To Holyhead**
LONDON Red Lion, Brentford (081-560 6181) **Jokers Wild**
LONDON Royal Standard, Walthamstow (081-527 1966) **Excalibur/Mayfair 101**

FIRST THERE were the Hamsters, then came the Rabbits, now to entertain all those with a soft spot for warm furry things* (Easy – Ed.) *comes Situation Two's grungy rockers, GOAT. Recently seen on tour supporting the mighty Almighty, Goat are now back headlining/nibbling lawns and sleeping-bags in London (Wednesday), Bradford (Thursday), King's Lynn (Friday), Reading (Saturday) and Brighton (Tuesday).
Support at all shows from ATOM HEART MOTHER...or an old Pink Floyd album if they get stuck on the motorway.

LONDON Sir George Robey, Finsbury Park (071-263 4581) **Exploited/ Splodgenessabounds/Open Head Trip/Paradox View/ Ben Pie And The Pasties**
LONDON Swan, Fulham (071-385 1840) **Great Divide**
LYDNEY Feathers Hotel **Cowboy Killers/Dicemen**
PORTSMOUTH Pied Piper **Quikken**
PORTSMOUTH Salutation (0705 820015) **Vicious Affair**
SHEFFIELD Take Two (0742 444408) **Gunfire Dance**
ST HELENS Sherdley Park **Xentrix/Quit Bitchin'/Unholy Row**
WAKEFIELD Players (0904 360042) **Foul Play**
WELWYN GARDEN CITY Cherry Tree **Fiction**

SATURDAY 28

BALLYCLARE Tz's **Noahs Ark**
BANBURY United FC (0295 267205) **Hamsters**
BERKHAMSTED Tipsy's **Out Of The Blue**
BOGNOR REGIS Centre **Crystal Void/County Line/ I Like Danny's Hair/Richochet**
CARDIFF Bogiez (0222 226168) **Highway**
EDINBURGH Preservation Hall **Dr Brown**
EDINBURGH Venue (031-557 3073) **Electric Boys/Atom Seed**
ENFIELD Stag **Rebel Rebel**
FOLKESTONE Hero's **Tredegar**
GLOUCESTER Malt And Hops **Kaos**
KINGSTON UPON THAMES Grey Horse **Haze II**
LEEDS Duchess Of York (0532 453929) **You Slosh**
LONDON Cartoon, Croydon (081-688 4500) **No X-it** (lunchtime)
LONDON Clubhouse, Brixton (071-737 4904) **KGB**
LONDON Hammersmith Odeon (081-748 4081) **Jeff Beck/ One Nation**
LONDON Leather Bottle, Wimbledon **Wandering Crutchlees**
LONDON Marquee (071-437 6603) **Balaam And The Angel/ Sweet Addiction**
LONDON Nolans Bar, Hackney (071-923 0988) **Run Foxy Run**
LONDON Red Lion, Brentford (081-560 6181) **Casual Affair/ Fair Exchange**
LONDON Royal Standard, Walthamstow (081-527 1966) **Steve Marriott**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Groundhogs/King Cone Head/Passion Obsession/Blueyes**
LONDON Swan, Fulham (071-385 1840) **Ruthless Blues**
MAGHERAFELT Town And Country **Sweet Mary Jane**
MANCHESTER Band On The Wall (061-832 6625) **You Slosh**
MILTON KEYNES Woughton Centre (0908 660392) **Love/Hate / Toranaga**
NEWMARKET Rising Sun (0638 664337) **Ample Cleavage**
OXFORD Old Fire Station **Paddy Goes To Holyhead/Charlie Mouse**
READING After Dark (0734 576847) **Goat/Atom Heart Mother**
ROSS-ON-WYE Leisure Centre **Seven Deadly Sins/State Of The Art/ Lair**
ROTHERHAM Brinsworth Working Mens Club **Big Chill**
SPALDING Masonic **Discipline/SFX/Salem Justice**
ST ALBANS Horn Of Plenty (0727 53143) **Traitor**
STOKE ON TRENT Wheatsheaf (0782 44438) **Feelers**
SWINDON Monkey (0793 542161) **Heartbreak Angels/ Admiral Justice**
WAKEFIELD Post Haste **Thundering Hearts**
WINDSOR Arts Centre (0753 859336) **Concrete Maze**

SUNDAY 29

BALDOCK Buffalo Club **Hamsters** (evening)
BIRMINGHAM Barrel Organ (021-622 1353) **Shotgun Wedding**
BIRMINGHAM Edwards (021-643 5835) **Creaming Jesus/ Genital Deformities**
BRADFORD Queens Hall (0274 392712) **Love/Hate / Toranaga**
HAREFIELD Fisheries **Hamsters** (lunchtime)
LIVERPOOL Vivaldi's **Excalibur**
LLANHAREN RFC (0443 222209) **Tredegar**
LONDON Hammersmith Odeon (081-748 4081) **Jeff Beck/ One Nation**
LONDON Red Lion, Brentford (081-560 6181) **Tangent**
LONDON Royal Standard, Walthamstow (081-527 1966) **Slam/Bay X**
LONDON Swan, Fulham (071-385 1840) **Paddy Goes To Holyhead/ Riffz** (lunchtime)
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Electric Boys/ Atom Seed**
OXFORD Jericho Tavern **Red Sky**
PAISLEY Arts Centre **Knightrider**
REDHILL Crock's **Concrete Maze**
SHEFFIELD Woodseats Working Mens Club **Big Chill**
STOKE ON TRENT Wheatsheaf (0782 44438) **Wulliz Bulliz**
TAMWORTH Arts Centre **Shock Split/Rezist**

MONDAY 30

BIRMINGHAM Edwards (021-643 5835) **Rhode Island Red/Larrikin**
BRISTOL Bierkeller (0272 268514) **Love/Hate / Toranaga**
DERBY Lord Nelson **View By Appointment**
GRANTHAM Images **Thundering Hearts**

Pic Joe Giron

AFTER THEIR happenin' London debut back in April, LA sleaze merchants LOVE/HATE do the decent thing this week and return for a full British tour. Grab your rock queens! Bring your evil twins! Order one more round! Dodge the tumbleweed! The chaps will be after your fuel to run before blacking/wigging out in the red rooms of Milton Keynes (Saturday), Bradford (Sunday), Bristol (Monday) and Birmingham (Tuesday). Support comes from everybody's favourite Thrashin'-bastuds-from-oop-north, TORANAGA.

HULL Sherlock Holmes **Artisan**
LONDON Borderline, Goslett Street (071-497 2261) **Richter Scale**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Rock Garden, Covent Garden (071-240 3961) **Hell Bent For Leather**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Killing 4 Company/Sea/Slightly**
MANCHESTER International **Electric Boys/Atom Seed**
NEWCASTLE UNDER LYME Bridge Street (0782 415334) **Dawn After Dark/Things**
RAINHAM Berwick Manor (04027 54806) **Romeo's Daughter**
RETFORD Newcastle Arms (0777 702446) **March To The Grave**
RHYL Savoy Bistro (0745 330470) **Felony**
SOUTHEND Esplanade (0702 460440) **Walk On Fire/New England**
STOKE ON TRENT Wheatsheaf (0782 44438) **Hold The Management**
YORK GG Barnums **You Slosh**

TUESDAY 31

BIRMINGHAM Barrel Organ (021-622 1353) **Felony**
BIRMINGHAM Goldwyns (021-643 5835) **Love/Hate / Toranaga**
BRIGHTON Zap (0273 821588) **Goat/Atom Heart Mother**
DONCASTER Jug **Engine**
HARROGATE Legends (0423 504161) **Excalibur**
LONDON Carnarvon Castle, Camden (071-485 7858) **Blue Suede Donkey**
LONDON Crazy Larry's, Chelsea **Haze II/Kickback/Sing Luther**
LONDON Nelson's, Wimbledon (081-946 2356) **Nutmeg/Massive**
LONDON Red Lion, Brentford (081-560 6181) **Holy War**
OXFORD Dolly (0865 244761) **Kaos**
SHREWSBURY Fridge **Balaam And The Angel/Sweet Addiction**
STOKE ON TRENT Wheatsheaf (0782 44438) **Dragons**

BLAZES

FROM PAGE 15

McCartney, it's the same thing."

With respect, though, if the drummer leaves the band, it's not the same story. But when the lead guitarist leaves, that's news.

"Yeah, you're right. I don't know how much I like that or dislike that but it's true. I missed him very much when Little Steven left Bruce, it just wasn't the same anymore.

"I don't want this band to break up. But there aren't any plans to make a record at the moment."

WHERE DOES that leave your career at this point?

"Promoting the 'Young Guns' record first and foremost. Promoting the 'Young Guns' record as a soundtrack for a movie, and then I'm going to go and produce other things and get them out.

"I just produced Hall & Oates' next single. I wrote that with a couple of other guys."

Sooner or later, though, you're going to want to get back on the road, right?

"Yes, I love touring, I absolutely love it. I went to see Alec (Jon Such) and he said to me, 'The Al that was out there in South America and Mexico isn't the guy that you know now...'. I didn't think he was being any weirder than usual.

"He says, 'I was so burned I couldn't take it any more, but you wanted to keep going so we had to keep going'. I didn't know what to say. I felt great this tour so I kept pushing and pushing, I didn't give a shit. I'd have stayed out there forever.

"I love touring but I can turn it off, when I'm done touring I'm done. I don't have any desire to go down the Stone Pony (a club in the Asbury Park area of new Jersey) on a Sunday night and play a song. I don't have any desire to do that at all.

"I'm really excited by the avenue that's opened up, though, doing this soundtrack. And I'm blown away that Daryl Hall and John Oates have asked me to work with them. I was even happier afterwards when they would tell people, 'He's a real producer'. I guess coming from them, that's a compliment.

"But Aldo (another longtime buddy) on the other hand, I've got 15 tunes with Aldo and we're gonna pick it up in about nine month's time. We're gonna go into the studio in October. So that's my next project, to get Aldo out on the road.

"We'll see what happens. Skid Row are gonna want to do their own album next time, I don't think I'll be writing anything with them this year. So there's a lot, you know. But in the meantime I'll be watching, I'll be checking out what's happening..."

BRIEFLY, THE acting thing in the movie when you get shot, is it like a Sam Peckinpah slow-mo bloodbath or a John Wayne trickle down the cheek?

"It's in the middle of the two. I'm in it for 30 seconds, don't mistake this for an acting career! I was freezing my ass off in Santa Fe, New Mexico, in February, dressed the way you would dress your three year old kid, you know, snowsuit, gloves, feetwarmers, just freezing my ass.

"I was thinking, why am I out here with these idiots, you know? I was miserable, while the stars of the movie are running around in T-shirts and jeans, riding horses, moving around, running, shooting and I'm going, 'F**k this, I'm a spoiled brat, I wanna go home!'

"They said, 'Be in the movie' and I said, 'Great, give me something to do, I hate this!' And they did. So, for 30 seconds I escape from this jail with the writer of the movie, who was the fan who started all this off.

"I escape from this jail with him. We grab the deputy in the jail. The sheriff sees me and loads up his gun and I take one hit to the chest and there's blood everywhere. It's in slow motion and in close-up. And that's it, it took me longer to explain it than it did for it to happen."

Do you think there will be any teenage girls having heart attacks seeing Jon Bon Jovi being splattered like that?

"Do you know what their *really* gonna have heart attacks over? The seven bucks it costs them to get into the movie – cos I'm in it for 30 seconds max! Nobody blink!"

PART TWO NEXT WEEK

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August 4th	BONNIES, London
August 6th	TOBY JUG, Barnsley
August 7th	RUMOURS, Eastbourne
August 15th	ROYAL STANDARD, Walthamstow
August 17th	SARACENS HEAD, Margate
August 23rd	HEROES, Folkestone

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KILL CITY DRAGONS
To be televised
Wednesday 1st August
TILT
+Support
SILVER HEARTS
Wed 8th August PURE PRESSURE+WHITE TRASH
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MANCHESTER APOLLO
TUESDAY 11th SEPTEMBER 7.30 pm

Tickets: £9.00, £8.00. Available from B/O Tel: 061-273 3775, Piccadilly Records Manchester, Vibes Records Bury and all usual agents (Subject to a booking fee).

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Tickets: £9.00, £8.00. Available from B/O Tel: 091-261 2606 and all usual agents (Subject to a booking fee).

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Tickets: £10.00, £9.00. Available from B/O Tel: 021-780 4133 (Subject to 50p per ticket booking fee). All major Credit Cards accepted. Or by postal application to Magnum B/O, NEC, Birmingham B40 1NT, enclosing a cheque/PO made payable to NEC Magnum with SAE and allowing 50p per ticket booking fee.
Or by personal application from Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Hanley, Newcastle & Wolverhampton, Poster Place Coventry, Way Ahead Nottingham & Derby, Our Price Bristol and all usual agents (Subject to a booking fee).

WEMBLEY ARENA
SUNDAY 16th SEPTEMBER 7.30 pm

Tickets: £10.00, £9.00. Available by personal application from Wembley Arena B/O (no booking fee) Tel: 081-900 1234, Credit Cards Accepted (Subject to £1.00 per ticket booking fee). Or by personal application from Virgin Megastore Oxford Street, Keith Prowse, Ticketmaster, Premier, Stargreen, LTB & Albemarle (Subject to a booking fee).
Or by postal application to Magnum B/O. P.O. Box 2, London W6 0EX, enclose SAE, cheque/PO made payable to MCP Limited and allow 50p per ticket booking fee

Tickets valid for new dates.
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KILLERWATT

Instrument overkill by Jerry Uwins

What a Whoppa!

STEINBERGER GR4
£839

I'LL BE honest, I've never liked Steinberger's mini-bodied headless affairs. But having just spent some time with their newish GR4 – which sports a more or less conventional wood body – I now realise the dislike has nothing to do with the absence of headstock, it's simply that I can't get to grips (almost literally) with the original design's minimalist approach to body dimensions.

If I'm reflecting mainstream opinion here, then Steinberger have done themselves a real favour by introducing the GR4. It counters very effectively the company's reputation for, well, eccentricity, the conventional body – rock maple by the way – at the same time providing the physical comfort and reassurance that most players still look for regardless of how innovative a new instrument might be in other respects.

Actually, since it was Steinberger who pioneered headless basses and guitars some years ago, the GR4 can hardly be called innovative – it simply does the job well, and without fuss.

Much of this success is attributable to two facets; the quality of the neck and the design of the tremolo. The 25½" scale neck – bolt-on rather than bonded into the body – is Steinberger's by now familiar 'Blend Advanced Composite' design, which, though the company's not exactly forthcoming about materials, is probably a moulded composite of resin reinforced with graphite.

Great strength is claimed, to the extent of immunity from being jumped up and down on, or run over by the proverbial 10-ton truck! No truss rod is necessary – the neck's expected to stay true for life regardless of whether you keep the guitar in a fridge or leave it leaning against a blazing radiator. Immunity from dead spots is also claimed, and while I think this is an overrated problem, the guitar certainly has very even sustain and response.

FAR FROM feeling alien and artificial, the medium depth, evenly rounded neck is a very slick affair, helped by an equally oily-feel phenolic, two-octave fingerboard carrying well-dressed medium-gauge fretting starting from a zero fret immediately in front of the string retainer assembly.

The cutaway coincides with the 24th fret, so up-top access is good, though because of the way the guitar hangs from the strap your hand will feel pretty tucked back by that point.

The whammy – Steinberger's own R-Trem – is something of a triumph, and if you need the versatility of a tremolo yet hate the way open strings go flat when you're bending others, you'll love it.

Underneath the industrial-grade, semi-recessed bridge block are a large knurled knob bearing against the single tremolo spring, and a latch which locks onto what looks like a little strap button on the underside of the block. The idea is that once you've roughly tuned up – using the unmissable rearward facing tuners – you adjust the attitude of the whole unit with the knob until there is no change in pitch with the latch on or off. Fine tuning should take place during these final adjustments.

Voilà! With the latch off you can divebomb (and swoop upwards) to your heart's content; with it on, the trem is locked, thus keeping the whole unit stable for conventional string bends etc. In practice, though the latch physically has to be slid over to lock the trem, it can be unlocked instantly simply with a sharp downward push on the

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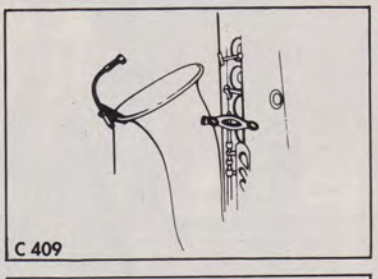
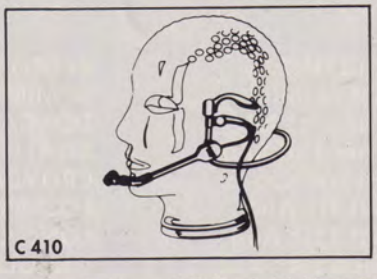


C 409



C 410

Optional Accessories: B9 Battery Power Supply and the MPA MicroMic Phantom Power Adapter.

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Pic Jerry Uwins

STEINBERGER GR4: don't get ketchup on ya 'Berger or your Hot Rails and Custom Custom Humbuckers might get sticky (and we wouldn't want that, would we?)

tremolo arm, which dislodges the latch. The only annoyance when locked is that the bridge block tends to rattle against the latch, though this doesn't seem to get transmitted through the pickups.

Another overall benefit is that since the guitar uses double ball-end strings, the whole affair is effectively a locking system without the bother of having to undo things with allen keys.

The string is simply held at the neck end by the retainer unit (the string having first been threaded underneath a kind of captive elastic band), the other end slotting into its individual 'tailpiece' which is then wound up to pitch with the tuner knob. The only possible movement point is over the bridge saddles when whammying, but these are a slippery, static roller design virtually impossible to get snagged up on.

POWERING IS Seymour Duncan – two Hot Rails (side-by-side mini humbucking units that slot in the standard single-coil aperture), and what's described as a 'Custom Custom Humbucker' in the bridge position. Hot Rails are supposed to be Duncan's highest output pickups, yet the conventional humbucker is louder and has a good deal more presence, suggesting that Seymour Duncan has taken his standard Custom – said to deliver a beefed up PAF sound – and beefed it up still further, hence the 'Custom Custom' tag.

The spectrum of sounds via the five-way selector is commendable – and the humbucking nature of all three pickups makes the guitar a quiet runner – though the thin hollowness of true single coil pickups would come as a welcome addition compared to the slightly mid-emphasised nature of the Duncans. This could easily have been achieved, at least on two settings, by providing a coil tap for the bridge humbucker. Sadly this is not the case.

Even so, the GR4 is an able performer across most styles, and doubtless the maple body contributes to the guitar's even, balanced response, referred to earlier as an attribute of the composite neck.

If you need convincing that headless guitars aren't oddballs to play, this GR4 is the one to try. It delivers the goods in every conventional sense, there's enough wood slung under the strap to make it a comfortable instrument, and after half an hour or so you'll be ignoring the belief that you ever needed a headstock in the first place. Very much a case of mind over matter.

More info from: *Omec Distribution, 21 Denmark Street, London WC2H 8NE. Tel: 071-497 1178.*

DIAL M FOR METAL!

WOARRGH! Double WOOAARRGH! Kerrang!'s kerrackin' Killer Phone Lines are explodin' all over the shop! From our up-to-the-second newsline to Krusher's krazy Metallic mayhem and all points inbetween, we'll rock yer sox off! So take good note of the numbers below, and GET DIALLIN'!!

● Dial **0898 336606** to check out our ever popular, up-to-the-minute **Newsline**. A guaranteed klued-up member of the krakked *K!* team will be waffling to ya about the week's wildest happenings. And you'll be grabbing an earful of three of the week's star discs too!

● Dial **0898 336607** to cop a load of tune one from the killer-diller album on the first of this week's fabby and mega-popular **Album Preview Lines**! Get yer head round **Sweet FA**'s blistering, GN'R-style aural assault! The first track from their **'Stick To Your Guns'** debut opus is right here!

● Dial **0898 336608** and get an earful of **Sweet FA**!

● Dial **0898 336609** for a third **Sweet** sound!

● Dial **0898 200103** for track one, from **Album Preview Line** two! Second on stage this week are mighty Texan rockers **Pantera**! The first of three from their latest opus **'Cowboys From Hell'** is blasting atcha right now!

● Dial **0898 200104** for a second dose of **Pantera**'s poundings!

● Dial **0898 200105** for the final ride out with the **'Cowboys From Hell'**!

● Dial **0898 448857** for our mega **Top 20 Metal Singles Rundown**! Get the top of yer noggin sliced off by a selection from yer up-to-the-minute Metal meltdown!

● Dial **0898 448858** for more mental mayhem with the madman of Metal: **Krusher Joule**! If you can put up with Krusher's mad ramblings, you'll be able to cop a load of three fret-melting Metallic masterpieces each an' every week!

Calls cost 25p per minute off peak, 38p per minute all other times.

Pic Joe Giron

SWEET FA: gunning for ya on 0898 336607/8/9!

SHRAPNEL

SCRATCH
formerly Eccy Delf, complete with new drummer Kev Kevin play Burnley Carleton August 26, Lancaster Brown Cow 29, Lancaster Boars Head September 1, Preston Kings Arms 7, Burnley Town Mouse 14, Preston Raiders 21.

STRANGER
Nottinghamshire 'light alloy' band consisting ex-Tobruk/Sabbat play Bretby Rock Club August 5, Long Eaton Wheatsheaf 15, Derby Duke Of York 17, Coalville Railway September 8, Long Eaton Wheatsheaf 23, Derby Duke Of York 29. They have a demo available priced 99p plus 35p P&P, (cheques payable to 'T Saddler') or by sending a blank tape and 35p in stamps to: Stranger, c/o 131 Breedon Street, Long Eaton, Notts NG10 4EW.

HANDSOME BEASTS
play Walthamstow Royal Standard August 5, Dudley JB's 23, Cleethorpes Jezebels 24, Lichfield Arts Centre September 7. More info about the band can be obtained by sending an SAE to: The Beasty Party, 33 Marlbrook Close, Solihull, West Midlands B92 8LP.

ORPHEUS
play Birmingham Barrel Dream July 26. They have a four-song demo available priced £2 from: D Shilvock, 126 Rocky Lane, Perry Barr, Birmingham B42 1QF.

BAD SAMARITANS
play Sunderland Kasbah (supporting 16 Forever) July 26, Easington Club 27.

BETRAYER
play Sixbells Working Mens Club (with the March Hares) July 27, Ebbw Vale Flamingo's Night Club August 22.
A demo is available to anyone who sends a tape to: Scott Jones, 16 Aberbeeg Road, Abertillery, Gwent NP3 2EG.

USURPA
play Wrexham Kings Arms August 8, Rhyl Savoy Bistro 9, Peterborough Mystery City 10, Lancaster Fat Scot 11, Hull Sherlock Holmes 13, Barnsley Toby Jug 14, Wombwell Main WMC 15, Castleford Lion 16, Lancaster Boars Head 17, York GG Barnums 20, Redcar Leo's 22, Liverpool Vivaldi's 26. They have a demo available priced £2.50 from: LTF Management, 435 Queens Drive, Liverpool L13 0AQ.

THUNDERING HEARTS
play Wakefield Post Haste July 28, Grantham Images 30, Cardiff Bogiez August 4.

■ MADAM ADAM
Oxford-based Crossover Thrashers have a demo titled 'Wanker-Free Zone', available from: Nitram, Box 16A, London SE24 9QN.

■ BROCAS HELM
Californian band are currently in the studio recording a demo *(Wow – Ed.)*.

■ LEGION
Barnsley-based Thrashers have a three-song demo priced £2.50. It's available from Mark, by telephoning (0226) 290864.

■ GOOBER PATROL
and **Vehicle Derek** have a split EP priced £1.80 available from: Boss Tuneage Records, 'Aston Firs', Halton Fenside, Nr Spilsby, Lincs PE23 5BD.

■ PETROLEUM SPIRIT
a London-based rock instrumental three-piece have a demo entitled 'Unleaded', priced £2.99 (cheques payable to 'Petroleum Spirit') from: 5 Tythe Close, Chelmsford, Essex. They also require an 18-21 year old vocalist; apply to above address.

■ SHOCK SPLIT
have a four-song demo priced £3.00 from Quantam Management, 80 Conway Street, Long Eaton, Notts NG10 2AE.

■ SLOW DEATH RIP-OFF!
warning: the demo advertised recently is just a rehearsal 'piss around' and the band have split over this incident. The bassist is now seeking musicians to reform the band.
Info from: Slow Death, 28 Babington Court, Woodgate, Rothley, Leicester LE7 7LJ.

■ HUMAN CRISIS
have a second demo entitled 'Live', available priced £2.50 from: Chris Bentley, 67 Felstead Road, Aspley, Notts NG8 3HJ.

■ BENEDICTION
have a demo entitled 'The Dreams Of Death' featuring Barney (Napalm Death) on vocals, available priced £2.50 (UK and Europe) and £3.50 (outside Europe) from: Keith Radcliffe, 12 Church Close, Risby, Bury St Edmunds, Suffolk IP28 6RH.

■ DARKSIDE
consisting of ex-Spaceman 3 members, release a 12" single entitled 'Waiting For The Angels' through Situation Two on August 13.

■ MAD COW DISEASE
release an EP featuring 'Real Chickens Don't Eat Sheep', 'Give Me Tea Or Give Me Deth' and 'Decomposition' on August 1.
Details from: Thrax (0202) 823052 or Crazy Daizy (0722) 339808.

■ HEADSTRONG
a Notts/Derby-based band have a four-song demo entitled 'Days Of Darkness', priced £2.50 from: Flat 1, The Lane, Awsworth, Notts NG16 2QQ.

■ TAUREA
free newsletter send SAE to: Kev Rice, 22 Chestnut Ave, Ripley, Derbyshire DE5 3PG.

■ THE CHILDREN
release a three-song 12" on August 6 through their own IM label.

■ THRASHBOUND
a mainly Thrash fanzine promoting unsigned bands seeks demos/bios and other contributions to: *Thrashbound* Office, 143/145 Scar Lane, Milnsbridge, Huddersfield, West Yorks HD3 4PS.

■ POWERSLAM
a new fanzine seeks material from Speed, Death, Grind and Thrash bands. Send to: S McKeown, 31 Goremire Road, Carluke, Scotland ML11 7HT.

■ BOOT
issue one featuring Thunder, Damn Yankees, Alannah Myles, Georgia Satellites and Sweet FA is available priced 75p (SAE) or 90p (including p&p) from: Sue Miles, 6 Rolands Buildings, Wingate, Co Durham.

■ KEYBOARD PLAYER
looking to join/form rock 'n' roll band. Contact: Shaun Keddy, 4 James Street, Port Talbot SA13 1AR, or telephone (0639) 886990.

■ BASSIST
required by Thrash band. Influences Morbid Angel, Watchtower. Strong personality and musicianship essential. Call (0980) 620028 or (0734) 573073.

■ STUDIO TIME
available Tuesdays and Thursdays. Call Kev Hunt on (0742) 444603.

■ FACE THE MUSIC
ELO fanzine available price £2.20 each or £8 for a subscription of four issues and urgent mail out service. Contact: Andrew Whiteside, 87 Dryfield Road, Edgware, Middlesex HA8 9JW.

■ DRUMMER
experienced, good gear seeks to join/form HM band. Kevin (0670) 510251.

IT'S A KNOCKOUT

ANSWERS

ROUND 1: THE MIGHTY ORGAN!

1. Angus Young of AC/DC **2.** AC/DC's 'Whole Lotta Rosie' **3.** David Coverdale **4.** Judas Priest **5.** Y&T **6.** Ian Gillan joined Black Sabbath **7.** U2! **8.** Asia **9.** Zagrot **10.** Mötley Crüe

ROUND 2: NWOBHM

11. Angel Witch **12.** Witchfynde **13.** White Spirit (the guitarist was Janick Gers, now with Iron Maiden) **14.** Whitley Bay **15.** Saxon **16.** Rox **17.** 'Last Laugh's On You' **18.** Girl (Simon and Gerry) **19.** Garry Dalloway **20.** Paul Di'Anno

ROUND 3: LYRICS

21. Def Leppard 'Hello America' **22.** Judas Priest 'Rapid Fire' **23.** Free 'All Right Now' **24.** Jimi Hendrix 'Voodoo Chile' **25.** Status Quo 'Pictures Of Matchstick Men' **26.** Iron Maiden 'Number Of The Beast' **27.** Survivor 'Eye Of The Tiger' **28.** Sweet 'Hellraiser' **29.** Cream 'Badge' **30.** Iron Maiden 'Flight Of Icarus'

ROUND 4: LADYKILLERS

31. Holly Knight **32.** 'In The Heat Of The Night' **33.** 'Save Up All Your Tears' **34.** Betsy Weiss **35.** Lisa Dominique... sorry Pandora! **36.** Lita Ford **37.** Ann Boleyn **38.** Maxine and Roxy Petrucci **39.** Desmond Child and Richie Sambora **40.** Joanna Dean

ROUND 5: THE NAME GAME

41. A mental asylum in North London **42.** Lee Aaron **43.** Bruce Dickinson **44.** A character in Dickens' 'David Copperfield' **45.** It was the title of a Robert Benton western **46.** Marvin Lee Aday **47.** Gary Glitter **48.** Keith Moon, when he said they'd go down like one! **49.** A device for holding a joint! **50.** Joan Jett

ROUND 6: GONE... FOREVER?

51. Cheetah **52.** Virgin Steele **53.** Venom **54.** Tank **55.** Toronto **56.** Anvil Chorus **57.** Spider **58.** Witchfinder General **59.** Heavy Pettin' **60.** Dark Star

ROUND 7: MOVIEDROME

61. 'The Song Remains The Same' **62.** Kiss **63.** Meat Loaf **64.** 'Born To Be Wild' **65.** 'Woodstock' **66.** '2000 Motels' **67.** Tina Turner **68.** 'Sgt Pepper's Lonely Hearts Club Band' **69.** 'Flash Gordon' **70.** Survivor

ROUND 8: DON'T KWOTE ME!

71. Sammy Hagar **72.** Brian May of Queen **73.** Ian Gillan in 1982 **74.** Joe Lynn Turner **75.** Dave Lee Roth **76.** Ozzy Osbourne **77.** Gary Moore **78.** Lemmy **79.** Geddy Lee **80.** Ritchie Blackmore

ROUND 9: TOTALLY TRIVIAL

81. Zep's bassist John Paul Jones produced the Mission record **82.** Lowell George **83.** John Osbourne **84.** DD's hound and the Macc Lads' singer are both called Mutley! **85.** They both recorded the Jim Steinman song 'Read 'Em And Weep' **86.** They both made an LP called 'Malice In Wonderland' **87.** Five! **88.** Clive Burr **89.** Freddie Mercury **90.** Zed Yago

ROUND 10: NEW FACES

91. 'While My Guitar Gently Weeps' **92.** Burning Tree **93.** Dirty White Boy **94.** Artillery's **95.** Marty Friedman **96.** Teresa Straley **97.** Mudhoney **98.** Bullet Lavolta **99.** Spread Eagle **100.** Brazilian

■ **JESSE BRADMAN**
former Night Ranger/Aldo Nova man, has a demo available priced £3.50 from: SMI, 33 Mandarin Place, Grove, Oxon OX12 0OH.

■ **DRUMMER**
seeks band in Liverpool area. Influences Kiss, Whitesnake, Cinderella. Call Dave on 051-256 8871.

■ **TALAN**
seek a vocalist/frontman, second guitarist and bassist, must have good attitude, PA and transport. Call Phil on (0639) 820516 or Craig (0639) 887793.

■ ***THE GOOD, THE BAD & THE UGLY***
fanzine seeks demos/bios/info for new demo review fanzine. Your demo gets you a copy of issue one. Send demos etc to: L Farrow, 124 Wills Crescent, Hounslow, Middlesex TW3 2DX.

■ **DRUMMER**
seeks Ozzy/Keel/Warlock influenced band. Willing to relocate. Contact: 7 Lewisham Close, Middlesbrough, Cleveland TS5 7LT.

■ **GUITARIST REQUIRED**
by Mötley Crüe/Pretty Boy Floyd influenced band with indie deal. Image and songwriting ability essential. Call (0742) 690156.

■ **VOCALIST REQUIRED**
by Yorkshire-based 'technical HR band'. Studio time booked. Contact Jan Stevenson, 112 Midland Road, Royston, Barnsley, Yorkshire S71 4QT.

■ **NEMESIS**
have a five track demo available priced £3 from: 171 Walkwood Road, Hunt End, Redditch, Worcestershire B97 5NS.

■ **ACID TEARS**
have a demo, 'The Other Side Of Manchester', available from Manchester Rhythm Trance Records or by calling 061-445 8941.

■ **SYRA KATUL**
seek 'powerful Metal vocalist'. Call Tom on (0273) 515373.

■ **GUITARIST REQUIRED**
by Bryan Adams/Aerosmith/Steve Earle etc influenced band. Call Dave on (0371) 86725.

■ **VALENTINES SUICIDE**
seek bassist. Leeds area. Call Gangland Management on (0753) 693396.

■ **BRAZIL**
have a demo, 'One For The Ladies', available. Contact: SMI, 33 Manadarin Place, Grove, Oxon OX12 0OH.

■ **EXPERIENCED BASSIST**
is looking to join/form HR/HM band. Yorkshire area. Contact mark on (0226) 246581.

■ **VOCALIST/LEAD GUITARIST**
with Poison influence and original songs seeks 'original, kick-ass band'. Call Krash on (0472) 86565.

■ **EXPERIENCED POWER DRUMMER**
required by HR band. Good image/ talent required. Influences Crüe/ Cinderella. Steve on (0602) 633717.

■ **ROCK GUITARIST**
aged 21 wants to form Thin Lizzy/GN'R style band. Call Paul on (0272) 697293.

■ **NORTH WALES ROCK BAND**
seek rock singer. Must have 'good voice, good image and dedication'. Call Rob on (0978) 262388.

WISHBONE ASH
play Eastbourne Congress August 30, Brentwood Leisure Centre 31, Folkestone Leas Cliff Hall September 1, Basildon Towngate Theatre 2, Portsmouth Guildhall 4, Bir ningham Irish Centre 6, Mansfield Civic Theatre 7, Oldham Queen Elizabeth Hall 8, Maidstone Corn Exchange 10, Hayes Beck Theatre 12, Worthing Assembley Hall 14, Hatfield Forum 15, Milton Keynes Woughton Centre 16, Chatham Central Hall Theatre 19, Hastings White Rock 20, Catford Lewisham Theatre 21, Barnstable Queens Hall 22, Guildford Civic Hall 24, Lincoln Ritz 27, Wolverhampton Civic Hall 28, Leamington Spa Royal Spa 29, Bradford St George's Hall October 1.

SATISFACTION CRAZY
play Nottingham New House July 26, Nottingham Narrow Boat August 4, Leicester YMCA September 21.

JAACL
play Leicester Park International Hotel August 10.
They have a demo available. Send SAE to: 13 Milverton Avenue, Stadium Estate, Leicester LE4 0MY.

ANGELHEART
play Rotherham Silverwood July 28, Sheffield Smithywood WMC 29, Nottingham Wellbeck August 4.
They seek a vocalist who can cover Bon Jovi/GN'R styles. Contact: 3 Sandalwood Drive, Kirkby In Ashfield, Nottingham NG17 7QD.

SLAM!
play Walthamstow Royal Standard July 29.

JADE VEIL
play Norwich Festival House August 10.

OZMIUM 109
have recruited singer Al Richards and play Ruxley Cricket Club August 3.

SILVER HEARTS
play London Hippodrome August 1, Nottingham Narrowboat 2, Portsmouth Pied Piper 10, Newport Riverside Centre 18, Southampton Canute 31, Chichester Coach And Horses September 4, Bedford Esquires 20.

CASUAL AFFAIR
play Brentford Red Lion July 29, London Opera On The Green August 7.

ST HELLIER
play London Bonnys August 4, Barnsley Toby Jug 6, Eastbourne Rumours 7, Walthamstow Royal Standard 15, Margate Saracens Head 17, Folkestone Heroes 23.

TALION
will undertake a tour of Bulgaria during August. They toured the country early this year.

CONES ON THE ROAD
play a charity event at Sedgley Institute For The Blind August 10.

PLEASURE VICTIMS
play Bedford International August 9, London Marquee 11 (supporting Gunfire Dance), Folkestone Heroes 16, Birmingham Barrel Organ 26.

LAIR
play Ross On Wye Leisure Centre July 28.

AMPLE CLEAVAGE
play Corby Earlstree August 5, Kettering Watercress Harry's 6, Doncaster Scratch 'N' Sniffs 7, Clowne Community Centre 19.

GUNS 'N ROSES PERFORM

'Civil War'

BILLY IDOL PERFORMS

'Love Child'

YOU PERFORM A MIRACLE IN ROMANIA

TRAVELING WILBURYS · VAN MORRISON · ELTON JOHN · DAVE STEWART *and the* SPIRITUAL COWBOYS
PAUL SIMON *and* GEORGE HARRISON · BEE GEES · BILLY IDOL · EDIE BRICKELL & NEW BOHEMIANS
STEVIE WONDER · ERIC CLAPTON · RIC OCASEK · DUANE EDDY · MIKE & THE MECHANICS · GUNS N' ROSES

Nobody's Child is an album compiled of exclusive tracks donated by all the artists involved. All net proceeds received in connection with the sale of this album shall be donated to the Romanian Angel Appeal, to help the thousands of orphans in Romania. Help them realise they are somebody's children.

Available on LP, Cassette, CD.

STRAIGHT TALK WITH DEANNA ADLER

AXE ANSWER

Dear Deanna: **I'm a 15 year old girl and I would like to become a musician. I'm very serious about being in a band. I know I'll need a lot of practice. Should I take lessons?** ***Guitar Hero***

Dear Guitar Hero: It's exciting that you know what you want to do with your life. Absolutely take lessons! There is so much to learn about playing rock music. Practice every day and study hard. I wish you luck.

NOBODY'S FOOL

Dear Deanna: **I'm a 16 year old girl and my problem is that I don't have any friends. It seems like every time I make friends with someone, they stop hanging around with me after a while for no reason at all! I consider myself friendly, fun and nice – but it seems like no-one wants to have anything to do with me. I never go out with anyone and my only escape is my music and concerts. It gets really depressing sometimes. Help me!** ***Rising Sun***

Dear Rising Sun: There sure is a problem here! You say you're friendly, fun and nice, but you have no friends. You must be projecting bad vibes. Think about what you say or do when you talk with your friends. Do you keep yourself clean? Maybe you don't have anything in common with these kids. There must be a reason for this rejection. I would examine my thoughts and try to come up with the reason why you lack friends.

TATTOO YOU

Dear Deanna: **I'm 18 years old. I want to get a tattoo on my arm. But friends of mine told me not to, because I am a female. How do you feel about it?** ***Rose Tattoo***

Dear Rose Tattoo: I'm so used to tattoos. Most of my male friends and a few of my lady friends have tattoos. However, I don't think a woman should have large tattoos on her body. A small flower or butterfly is nice. But remember you better think very carefully about having a tattoo done because it is very painful to remove. Would you mind having one 10 years from now when your ideas about life have changed? Think it over carefully. Remember also that it hurts to have a tattoo put on!

GRAND DESIGNS

Dear Deanna: **I am 14 years old and I live with my grandparents. My mom lives out of town and I haven't seen her in years. My dad died when I was nine. I treat my grandparents like shit. I can't stand living with them. I want to run away but I can't, as I have no place to go.** ***Help***

Dear Help: You should thank your lucky stars that your grandparents are willing to put up with your shit. They have raised their kids already and should be enjoying life, but they are taking on the task of raising you now. They sound like good people and you sound like a real shit. Now get your act together and start showing some appreciation. You don't know how lucky you are.

SHY BOY

Dear Deanna: **I am a shy 17 year old boy into Heavy Metal. I also play drums in a band. I have lots of friends of all ages. but my problem is with girls. When a girl starts to talk to me, my face turns beetroot red and I get tongue tied. I will be 18 soon and have never gone out with a girl or even kissed one. I've been asked out, but I just make excuses. I like girls a lot but I'm too shy to say anything to them. What should I do?** ***Mark.***

Dear Mark: You are a shy boy, plain and simple. What you've got to do is have a bit more confidence in yourself. Girls would rather go out with shy types than with overbearing aggressive men. Next time you are interested in a girl, steel yourself and ask her out. That will be the hardest part. Just be yourself and you will have a great time. After that it's easy as pie. Take care.

CURFEW CONUNDRUM

Dear Deanna: **I am 15 years old and my parents are divorced. I live with my mother. She treats me like a baby and makes me come home on the weekends at 10pm just when all the fun starts. How can I get her to let me stay out later? I'm sick and tired of being treated like a baby!** ***Baby***

Dear Baby: Your mother wants only the best for you. I'm sure if you talk to her about your feelings you can come to an agreement about your curfew. Show her you can be trusted and maybe she'll let up a bit. But remember, you are only 15.

Trust is the key word!

NO SMOKE WITHOUT FIRE

Dear Deanna: **I am 14 and I started smoking cigarettes when I was nine. I want to stop as I know it is no good for me. My parents both smoke and they never say anything about my habit. I need some help.** ***Smoker***

Dear Smoker: I can't believe your parents never say anything to you. A kid smoking since age nine... you are right when you say you need help with your habit! So do your parents! First thing you have to do is throw away all your cigarettes! You have to start thinking now about your health. Don't you know that smoking causes cancer and doubles your chance of having a heart attack? I know that at age 14 you don't think of those things, but you should start to. Smoking is a dirty, smelly habit. It makes your hair and clothes smell and turns your teeth yellow.

Kick the habit, you'll be glad you did!

THAT'S LIFE!

Dear Deanna: **I am 17 years old and I leave school next year. I don't know what I want to do with my life. Can you give me some ideas?** ***Ken***

Dear Ken: This is a very common problem with teenage kids. There are few people who know precisely what they want to do with their lives. First you have to ask yourself, 'What do I want to be when I grow up?'. What are your interests and goals in life? Think of what direction you would like to go in. Are you good with people or do you like to work alone? It's important to know what direction you want to go in. Remember you are going to have to support yourself and hopefully a wife and family. What are your dreams? Maybe talk to your careers officer at school. One last thing: don't let anyone choose a profession for you.

This must be your decision!

If you need advice on any problems, Deanna will be happy to help. Send your letters to Straight Talk With Deanna Adler, PO Box 7776, Northridge, CA 91327, USA. For a personal reply please include an SAE

CANINE COMFORTS

Irish guitarist VIVIAN CAMPBELL's first band was the NWOBHM outfit Sweet Savage. From there he graduated to the ranks of Dio, and was most recently seen pounding the six strings for David Coverdale's Whitesnake in support of their big-selling '1987' LP. Now our man has decided to go back to basics with non-supergroup RIVERDOGS. ELIANNE HALBERSBERG wonders whether he'll sink or swim...

GUITARIST VIVIAN Campbell's departure from the ever-changing Whitesnake ranks last year came as no surprise to anyone.

And anyhow, had Campbell chosen to stay with Coverdale and crew, we would never have been blessed with a record like the Riverdogs' debut, recently released in the US through the Epic label. At the time of writing, there are no plans to release the album in the UK. Which is a shame cos it's a fine LP, full of straight-ahead rock 'n' roll... *so* fine in fact that I reckon we should all send Campbell and his mates – vocalist Rob Lamothe, drummer Marc Danzeisen and bassist Nick Brophy – truckloads of thank you cards.

Riverdogs are currently holed up in rehearsals, preparing for that day when the stage becomes their home. Taking time for a call, Campbell seems in the best of spirits as his voice cuts across the miles.

"I was with Whitesnake, we did a successful tour and had a jolly good time," he begins. "But all the time I was with them, I was on the fringe – just like when I was in Dio. I must be socially retarded – I don't get along with rock people!

"With Dio, I didn't rely on the money. I was young, free, single, no house, no car and I tended to speak my mind. The other guys had families and mortgages.

"I was fired because Ronnie Dio reneged on his word of cutting the other band members in on points generated by merchandising and sales. I kicked up a stink and he fired me.

"With Whitesnake, I was on the edge. I could have stayed. I knew it was David's band and I joined on the understanding that we would all have a chance to write. But at the end of the day David didn't want to use my material and I accepted that, but I knew my tenure would be short-lived.

RIVERDOGS (VIVIAN Campbell far right): "I earned a lot of money in Whitesnake. I must say in David Coverdale's defence – he is very generous"

Pic Joe Giron

"Also, Adrian Vandenberg (co-guitarist in Whitesnake) was politically moving to replace me with a keyboardist, not because he didn't like me, but because he wanted to be the only guitarist. Then I started producing Riverdogs..."

CAMPBELL'S INVOLVEMENT in the project was the direct result of his knowing the group's then-manager. This was prior to Brophy and Lamothe joining the band. By the time Riverdogs began to gel, Campbell had moved from producer to member, giving Whitesnake his walking papers.

"I definitely wanted to go into something else," he explains. "I was fed up with being a hired hand. I longed for a band situation. I hadn't been in a 'proper' band since Sweet Savage, when I was 17, 18, 19. I longed for that camaraderie. I didn't want to be ruled by the dollar. Because I could never have more than a two minute conversation with Dio or David, I felt very uncomfortable around them.

"The day after I left Whitesnake, I was in rehearsal with Riverdogs. I wanted to make the Whitesnake record ('Slip Of The Tongue') and planned to leave after it was done. I toured with them for 14 months and my name helped them. I felt I was entitled to play with them on a record. *(Remember, John Sykes played guitar on the 'Snake's '1987' LP – Ed.)*

"The only recording I ever did with Whitesnake was recutting the guitar solos on the radio version of 'Give Me All Your Love'. However, I earned a lot of money in Whitesnake and I knew I could survive a year or two without work. I must say in David Coverdale's defence – he is very generous."

CAMPBELL ADMITS that walking out of an established act into a completely unknown outfit entails an element of risk, but counters, "This is something that I really wanted to do. The Riverdogs record is very different from the Whitesnake of nowadays and I enjoy taking chances; it turns me on!"

Campbell's first musical influences were the traditional Irish folk songs that he heard as a child. He credits these tunes for instilling a sense of melody within him. As far as rock 'n' roll goes, it was Marc Bolan who truly opened his eyes, "His whole aura, his image and his Les Paul. Until I saw him, I wanted to be a soccer player. Later, in a purely musical sense, I used to follow Rory Gallagher. I had all his records and knew all his licks. Thin Lizzy turned me on to the twin-guitar attack and then came Gary Moore – the ultimate – his passion, energy, and soul.

"I think a lot of stuff today tends to be very derivative. It draws from the 1970s. A lot of bands are going back towards the Free, Humble Pie, Bad Company vibe. It's great because it's got a lot of dynamics and soul. In general, the music industry is very much that – an industry, dominated by the dollar, and so we get more crud than quality. It's unfortunate, but it's the way of the world.

"In the old days, there never used to be a music 'business' with dozens of record companies, magazines, guitarists and arena circuits. There is such a glut of people who want to do it that it's a lot harder to find quality. The business is so huge that people are solely dominated by money and few are motivated by art.

"OUR MUSIC means a lot more to us and we're happy to have had the chance to make this record. Hopefully we won't become too jaded by the trappings of success. A lot of people know how to spend money, but not all of them know how to live with it..."

STREET FIGHTIN' BAND

Undaunted by the bleatings of the so-called 'moral majority' groups in the States, SUICIDAL TENDENCIES are back with a new album – 'Lights... Camera... Action' – and new management courtesy of Jonny and Marsha Z at the Megaforce stable. Mainman MIKE MUIR flexes his muscles, peers out from under his bandanna, looks MIKE GITTER square(ish) in the eye and warns, 'Life is war. You gotta attack it sometimes...'

MIKE MUIR'S still talking about fighting.

"That's the whole Suicidal thing, man," he admits, words flying quick and bloody.

"The fighting stance. Not just in physical sense, but mentally, too. The great generals sometimes fought battles they knew they were gonna lose just so they would win the war.

"Life is a war. You gotta attack it sometimes."

If there's a mind out there with an implicit understanding of the everyday struggle, the uphill climb, the head to the grindstone, it's Muir. Suntanned, pump-muscled and bandana firmly in place, he's a vision of California Beach-dom gone very, very wrong.

The gaze is beyond hardened – he's seen more violence and more fighting than he'd care to discuss. Surprisingly soft-spoken, calculating and unassuming, he knows when to talk, when to shut up and when to steer the unsuspecting interviewer into areas of his own design.

Don't let his hulking appearance throw you. Mike Muir is deadly smart and does not suffer fools.

He personifies the virtue of sticking to your guns and steadfastly refusing to compromise. That would make too many people's lives too easy – and at the request of a certain major label, would have forced his own Suicidal resignation five years back! The fact remains, Suicidal Tendencies have had to fight for every inch of territory gained; past LA gang allegations, bashings by parental groups and religious weirdos, constant rigmarole over the *nom de plume*...

Enough to make a hard man harder.

TODAY HE speaks of new-found allies, transition, maturity and an album that might just 'do it' for the Suicidals. The artefact in question? 'Lights... Camera... Revolution'.

SUICIDAL TENDENCIES: unlikely darlings of Sunday morning religious programmes...

"It used to be that if someone was to ask me, 'What's Suicidal Tendencies about?' I never had a good answer," Mike reflects. "Now, if someone asked me that question, I'd probably play the first song on the record, 'You Can't Bring Me Down', and that would be enough.

"Suicidal, to me, is still about doing what you want, what you think is right regardless of what anyone tells you. It's still about believing in yourself."

Arguably, Mike's seen harder times. The fact that lead guitarist Rocky George was just nearly killed in a car wreck on his way home from watching a hockey match doesn't visibly phase him. The wounds will heal. As always, the fight will go on.

And he isn't doing this for fun. Suicidal Tendencies isn't something he takes lightly or with a smile. It's his singular, driving mission, an eight year affair with a personal demon that begs no quarter.

"Honestly," Mike begins, "what I get out of this in the long run is a lot more important than having a smile on my face or having a good time. It's the sort of situation where I have to deal with people that just constantly bum me out. I'm constantly confronted with people that are either f**ked-up or total idiots. I don't like the use that word, 'idiots', but there's no reasoning with these people.

"What right do they have to judge me? What right do they have to tell me how to be when they don't know me or what I've gone through to get where I am?

"If I wasn't in this band, I'd probably, for want of a better phrase, f**k 'em up..."

THE WORKING and infinitely superior title for Suicidal album number four was 'Diary Of A Rock 'N' Roll Banned'. Changed at the last minute, it would have served as testament to Muir's long-standing battles with America's album-stickering moral watchdogs.

"I don't understand how people can even think that Suicidal Tendencies is this totally controversial band. I can't explain it, we're just doing what's right for us.

"It's like this, I used to have this girlfriend when I was younger and she was very wealthy. She was always telling me that I was doing things wrong and I just didn't understand. Why are there three forks at a dinner table? I don't understand, but I'm not about to tell anyone to change the way they're doing things because I don't agree with them.

"We're not doing anything outrageous like putting 20 naked people doing all sorts of weird things on an album cover! People should give us a lot more credit than that.

"We're not doing this to be a thorn in people's sides. If I wanted to be a thorn, I wouldn't be a thorn, I'd be a dagger, a double-edged blade with rivets in it. I know how to be a problem causer, I know how to really hurt people."

"We're not doing this to be a thorn in people's sides. If I wanted to be a thorn, I wouldn't be a thorn, I'd be a dagger, a double-edged blade with rivets in it. I know how to be a problem causer, I know how to really hurt people" – MIKE MUIR

IT'S IRONIC how Muir tempers his vitriol-laced comments. He's found himself a veritable whipping boy, a bona fide media scapegoat, someone you hear mentioned an awful lot on Sunday morning religious programmes.

"The song 'Disco's Out – Murder's In' talks a lot about the media and how they make things happen that don't necessarily really happen anyway," he starts in.

"It's a lot like our band getting put down for things we never did to begin with. Then again, watch the news and see how they glorify and sell violence to the public. Remember all the freeway shootings in LA? Because of the media, all these people started going around with fake guns scaring people – and they created this whole thing around a few isolated little incidents just so people would watch the news. It's hypocritical.

"It's gotten to a point where violence and disco music

MIKE MUIR : "I'm constantly confronted with people that are either f**ked-up or total idiots. I don't like the use that word 'idiots' but there's no reasoning with these people"

Pic Kristin Callahan

aren't all that different – disco was made by the media, same with murder. It's like the new fashion. Murder, violence is in. It's the biggest thing to watch people get killed and you can watch TV and see certain television shows advertising themselves on having more sex and violence.

"I'll be on some TV show and a certain accredited psychologist will tell me, 'Michael, you don't understand, 25 per cent of the people in the world are vulnerable, they're inclined towards suicide and you've got this name Suicidal Tendencies – you have to be more responsible....'.

"Strange that he said the name on TV, don't you think? I told him, 'With all these TV shows that show raping, robbing, murdering and all these things, it's probably better that these kids kill themselves and get it over with.

"It's ridiculous. You'll watch a TV news show and you'll hear about three killings in East LA, some robberies and then... a new way to cook burritos!"

MIKE, GUITARISTS Rocky George and Mike Clark, drummer RJ Herrera and new bass addition Robert 'Lizard Boy' Trujillo, are more than a little pleased about their recent alliance with Johnny and Marsha (of Megaforce Records fame) Zazula's Crazed company.

"Johnny really understands what we're doing and it just makes sense that we're now working together. We talked to a few other managers after we broke from our last one (Andrew Graham Stewart) and all of them tried to mould us into something that we're just not about.

"Besides, having done the Anthrax European tour last year really gave us a good impression of what Johnny's all about. It was the first time we could go into a venue and simply play – no bullshit, no headaches at all. And, you know, I really, really appreciated that...

"The Anthrax thing definitely helped a lot. It was the sort of situation where we saw the results right away. There were a lot of people who had either never heard of us or had never heard our music. We just kinda got to them.

"They were at a show to see Anthrax and we were able to win over a lot of new fans and create a base of support for our next tours when we get back there."

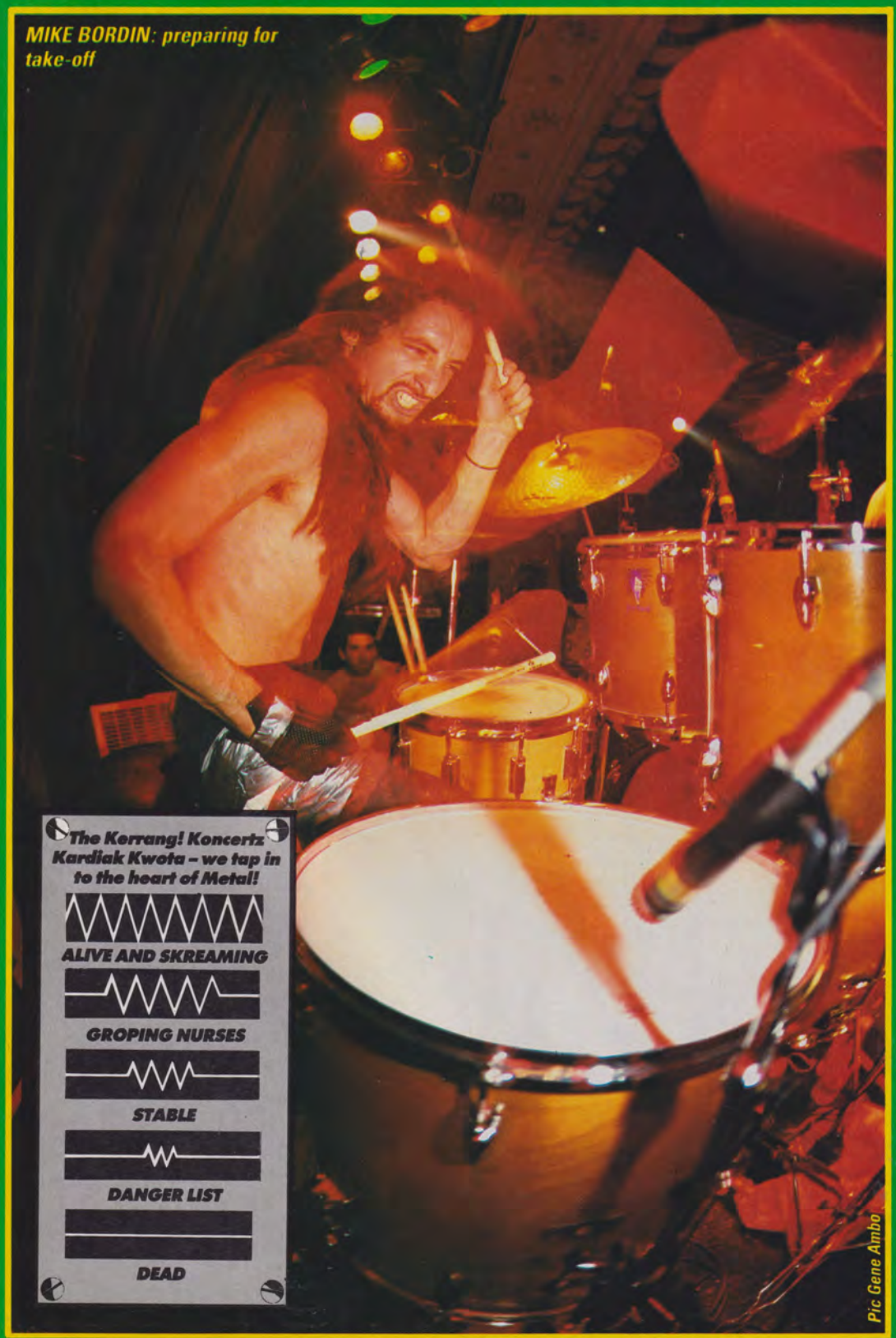
Suicidal Tendencies return to European shores in a few months as part of the 'Clash Of The Titans' Thrash extravaganza featuring themselves, Testament, Megadeth and Slayer. They reach the UK in October when they hope to strengthen that fan-base built up touring with Anthrax – and keep their postman busy...

"It was great seeing all the mail we got from there – the English weren't the best, but they were the same sort of letters we got when we first started out! Full of enthusiasm and conviction!"

Just like Suicidal Tendencies, in fact...

KONCERTZ

It's so easy...
...but we still care a lot



MIKE BORDIN: preparing for take-off

Pic Gene Ambo

The Kerrang! Koncertz Kardiak Kwota – we tap in to the heart of Metal!

ALIVE AND SKREAMING

GROPING NURSES

STABLE

DANGER LIST

DEAD

FAITH NO MORE, CIRCUS OF POWER, MIND FUNK
Ritz, New York

JUST A brief word on Mind Funk, who are getting to be the talk of the town and who I had the opportunity to see for the first time this evening. They turned in a very solid performance, and the last five songs or so really dug some iron boots into my spine. There's still some fine tuning to be done, but the future looks promising.

I'm not sure what the future holds for Circus Of Power, and tonight's set hinted towards some very disturbing notions. Rumour has it that certain members of the quintet are not getting along very well, and a tension seemed almost palpable on the stage. Sure, the band were tight, and numbers like 'Doctor Potion' and 'Motor' cruised along with suitable power, but something was lacking.

Maybe I was imagining things, but there seemed to be no chemistry between the musicians. It reminded me of the last Dokken show I saw, with each member keeping to his own little pocket of the stage. Things were much the same here, and although the show had its musical high points, COP's demeanor left me cold.

It was completely the opposite for Faith No More, who had the packed house in their hands from the word go, and never let up. This band are about to *explode* in the US, and the months and months of touring have paid off. FNM are a well-oiled machine, and whether or not Mike Patton ripped off the Chilis' Anthony Kiedis is irrelevant.

This boy moves, and every leap and jerk of his contorting, agile body brings a new rush of adrenalin to the audience. Yes, at times it seems like Patton is a bit disconnected from proceedings, but the rest of his output deserves a break now and then.

The set is pretty much the same as the last time they were here: 'From Out Of Nowhere' flashes from the stage like well-placed lightning, setting a pace. We also get a moody 'Edge Of The World', a zippy 'We Care A Lot', the Nestlé chocolate theme song (don't know if you get this one in the UK) and, of course, 'Epic', which had 2500 would-be rappers pantomiming their favourite moves.

Pizza and Patton flew into the audience, guitarist Jim Martin actually spoke, and it all ended with the Commodores' 'Easy'. It's all becoming very easy for these guys...

DON KAYE

In the electric chair

Pic Paul Harries

ELECTRIC BOYS: a magic (funk-o-Metal) carpet ride

ELECTRIC BOYS, THE ATOM SEED
Junction 10, Walsall

THEIR SOUND engineer having packed his faders and pissed off during the soundcheck (a *contretemps* with the bassist, apparently), the Atom Seed took to the stage less than totally confident. "I just want to ask one thing," said the vocalist after the first song. "What's the sound like?" Actually, it was pretty dire (but only at first). Yet they needn't have worried.

The Atom Seed have boundless energy, power, a forceful, relentlessly bubbling rhythm section, songs and an overall intensity and heavily Chili Peppers-spiced flavour that swings between compelling and irresistible.

Low on melody, high on rhythmic, pulsating drive and weighty, rap-attack riffing, the Atom Seed are a potent, highly desirable fix for funked-up energy junkies! Major label material without a doubt.

And it's easy to see why the Electric Boys are major success material. With the metronomic, mesmerising pulse of 'Psychedelic Eyes', all panting hyperventilation, they exploded out of the moody intro into a glorious flowing stream of songs delivered with thunder and daubed with technicolour gloss.

The Swedes mine a rich seam; a heady blend of fiery rock intensity with an hypnotic, grasping funk undertow and laced with swirling hues of psychedelic colour. A pounding rhythm section built upon a kit of oversized, pulverisingly hit drums, housed in a chromed steel ball of instrumental clout and songwriting skill. A sonic battering ram with a needle-sharp laser tip.

Guitarist/vocalist/songwriter Conny Bloom stands centre stage, face swimming in a mane of tight curls, sparkly jacket catching the lights and scintillating like a star-filled sky on an impossibly clear night.

He swings a battered Strat behind his head and delivers a sub-Hendrix solo – if you've got it, flaunt it. He does, slamming a foot down heading off 'Into The Woods' along meandering rivulets of wah-wah screams and honey-sweet chords.

They guy's obviously a Hendrix fan and probably a Steven Tyler fan. To noticeable traces of both he also adds threads to an array of other styles, weaving them all together into a series of colourful, deep-pile funk-o-Metal carpets.

One after the other, they're laid end-to-end. The expansive, hypnotic 'The Change', the heavily funkified 'Electrified' and 'Bad Mofo', surface-psychedelia-with-*balls* via 'Who Are You', rollicking rifferama with 'Captain of My Soul'... The hammer-on-the-anvil single, 'All Lips 'N' Hips', and the phased, liquid colour swirl of the parting 'Funk-O-Metal Carpet Ride'.

It's intense, energetically delivered, yet seeming effortless stuff.

They have superbly contoured songs – waves that emerge from a rich pool, steadily gather momentum, roll along through weighty choruses and siren-song verses, and come crashing down on the shore in a dramatic, cinematic slow-motion.

They've seemingly got everything in abundance: thrills, spills, instrumental skills. Songs, class, charisma, poster-friendly good looks and flowing locks...

One hell of a vibe; one hell of a band. Dig it! ***PAUL HENDERSON***

MORGOTH, RESENTMENT
New Pegasus, Newington Green

THERE ARE times in everyone's lives when they don't want to be somewhere, and possibly the last place on earth I wanted to be tonight was a small, half empty pub in North London. These bands had better be bloody good...or else.

Resentment saunter onto the minuscule stage, and after some fumbling with strings we are told, 'This isn't the soundcheck'. 'I knew it, they're going to be awful', I thought, but to my great relief and surprise the sodding about is only because of lack of time earlier, and I'm actually in for something of a treat.

The good lord has forsaken this PA a long time ago, but even with it turned up to distortion level Resentment manage to force some remarkably decent noises out of it, and bassist Colin Poulter produces a rumble that comes straight from the anus of Lucifer.

Musically this four-piece owe a beer or two to Metallica, and someone in the audience actually shouted 'James Hetfield' at one point, but there is still a fair portion of originality to back their talent – it's just a shame they finished the set with their worst song, 'Violence Is Now'.

By now the thought of watching a bunch of sausage-sucking Krauts who don't understand that Morgoth is a really stupid name was quite appealing. It just shows how wrong you can be.

Singer/bassist Marc Grewe barks, "Good evening, London" in his best rabid animal voice, and somehow it all seems a mite silly. Admittedly the stage is barely the size of a milk crate. But even so a bit more movement and enthusiasm wouldn't go amiss. I wandered off for a piss at the beginning of one song, to find both guitarists still in the same position when I got back.

I have to say that I've seen far worse Death Metal than Morgoth, and if they were on a bigger stage with a decent PA using their own gear...

The list of 'ifs' is endless. Tonight Morgoth entertained about 25 people and bored another 25.

That's a hell of a long way to come just to snarl, "Thank you London you were great".

MÖRAT

ROSKILDE FESTIVAL
Roskilde, Denmark

THE ROSKILDE Festival, held for 20 years – and just 20 minutes by train out of Copenhagen – found over 60 small to medium to fairly-massive-actually names playing over four days on three various-sized stages. Discarding the dance and light rock, there was a fair array of hard rock and Metal talent.

From the US there came 24-7 Spyz, Soundgarden, Faith No More and Omar And The Howlers; from Canada there was Jeff Healey; from the USSR there was Gorky Park; and from Denmark there came D*A*D (Disneyland After Dark), Merzy and Miss B Haven.

Dressed in light overcoats, the all-female Miss B Haven emerged as a soft Metal band along the same lines as Heart, but with infinitely more style. Their mix of Danish and English songs was good, their three guitars blending well.

Playing some hard blues/rock were Merzy. They displayed harsh bass and some expert lead guitar playing as they burned their way through some top-notch numbers, in the best tradition of bands like Ten Years After (although a blues song that starts, *'I woke up this morning'*, is corny before they get past the first line) with excellent guitar flourishes. Definitely music for roaring down a US freeway in a big convertible to.

After taking a gulp from a mineral water carton and throwing it up in the air, Soundgarden's Chris Cornell managed to douse the photographers and journalists in the pit who misjudged its trajectory. The punishment continued with a blistering set – it was all much like getting in the way of a full-blown charge by a posse of angry porcupines.

Somehow the boxer-boots and antics of Gorky Park were like a Metal band from the distant past. They had a great line in standardised, if innovative and finely performed, songs. Their version of 'Swan Lake' ("We used to tour with the Bolshoi" – I think not!) was as hilarious as it was deftly done.

I've never really had a soft spot for Faith No More; each song seems to involve almost the same sequence of chords as the last. Mike Patton put in a good act though, arriving onstage in a poncho and top hat (which he later took off, his hair cascading over his shoulders) to put in some near-possessed stomping.

Omar And The Howlers did likewise, and the chubby American is a great rock 'n' roller for sure. But such music seems tired in comparison to, say, the flowing guitar of Jeff Healey.

Sitting down, playing his guitar in his own idiosyncratic way, his talent was there for all to hear. His band provided admirable support for Healey's gentle, and even hard at times, bluesy tunes.

24-7 Spyz were notable for their speedy stage-act. I always thought the audience were meant to head for the stage, not the singer for the audience.

Yet there he went, off the stage and into the audience whilst the band carried on playing their strange brand of Metal-and-rap-with-a-little-bit-more. The mounting excitement later caused the audience to spill into the photo pit.

The stars of the festival, though, had to be D*A*D.

Their stage set alone was enough to keep me occupied, comprising as it did of a bed (with a D*A*D printed cover) where the drumkit was mounted, and two huge 'amps' which must have been at least nine foot square with huge knobs and a big red 'on' light set atop.

When the band came on, the effect was complete; here was a Metal show-band who knew the ropes.

The bassist wore jackboots, a lifejacket, goggles and a shiny army tin hat and played a two-string bass guitar made from a '57 Chevrolet fender – the working back red light and flashing indicator completed the effect.

Their songs, such as the hard-wearin' 'No Fuel Left For The Pilgrims' (what a title!), complemented the rest of their stage act, from the explosives at the beginning of the set to the sparking hat that the bassist arrived with towards the end. The finale involved one of the guitarists suspended out over the audience, still playing. A phenomenal Metal moment.

Can Roskilde '91 beat this?

JEFFREY DAVY

TORANAGA: bastard bliss

Pic Serena Sussex

By Tor'...

TORANAGA, DAM
Marquee, London

I KNOW that the very thought of the promotional duo of death-monks outside the Marquee must chill the blood all over again (!) but you *should've* seen one of 'em in the early hours of the following morn; giving it some on a club dancefloor, still in full garb...

DAM's Noise debut is not one that resides prominently on my playlist at all, but this was different. The sound was naturally bigger and consuming; the Thrash bursts enhanced by much flailing of those semi-legendary, shaggy DAM manes.

The affable and capable enough Jason McLoughlin sang confidently, remaining the focal point, and their best 'Human Wreckage'-culled tunes (the opening chugger 'Death Warmed Up', 'Left To Rot' and 'Prophets Of Doom') proved more gripping when hoisted from vinyl.

The three new cuts aired sounded consistent but still not gut-burstingly excellent, although 'House Of Cards' was notably driving and that Bay Area-style heaviness thankfully remains inherent – DAM are essentially a good band.

Now to Britain's most song-orientated 'Thrash' act. " 'Naga!" they cried, and 'Naga they assuredly got as Andy Mitchell stepped through the engulfing dry ice and began to abuse his Flying V with the visual gusto of a man possessed by Rudolf Schenker.

As 'Sentenced' flashed into full-blooded Thrash, so did the respectably large crowd, and the fact that Toranaga are on a major label seemed wonderfully unreal as the divers began their obligatory acrobatics.

Thenceforth, gem followed gem, with the exception of 'Beauty And The Beast' – bound for an eventual EP – which required attention and many more listens; and the closing AC/DC 'Sin City' cover which was merely a welcome, yet easy-going fun thang to my eyes 'n' ears.

Everything else was superb – mostly unbelievable in their hypnotic strength and melodic might. 'Food Of The Gods' pumps one of the finest militaristic riffs since Kreator's 'Awakening Of The Gods', plus a great solo; 'Soldiers Be Brave' and 'Time To Burn' from the 'Bastard Ballads' mini (played in full) were sheer, ballsy delights; and the irony that the last, pounding bars of 'The Shrine' (the promo-vid cut) were among the set's most intense, was sweet.

Toranaga were in high spirits, and justifiably so. When Mitch received an inadvertent head-clout from Andy Burton's bass, he just laughed, and power-screamer Mark Duffy was so overcome by the whole experience that he buggered over backwards during 'Dealers In Death', earning a good-natured cheer as his comically raised legs conceded defeat to gravity.

And the one-two encore wallop of 'Execution'/'Hammer To The Skull'? Bastard bliss.

JASON ARNOPP

WALK ON FIRE
Wheatsheaf, Stoke-On-Trent

THERE WERE approximately 150 in for this muggy, midweek kick around in a bar that resembled nothing more than an over-long train carriage. When Walk On Fire finally aspire to the Enormodome circuit of this world, 24 months tops, a good 900 will step forward to play their particular claim that they were a part of this.

Walk On Fire pulled their MCA deal out of America; a career move that *really* blossomed just as their original drummer decided that an Equity card was really what he wanted out of life. He left a handful of days before an important company showcase. Their album crawled out on to the street in the States and was promptly shot in the head. It's still to see the light of day in this country.

Which is a pitiful shame when it's got a sinewy promise of the massive-plastered all over it. Radio One have recently been seen blabbering about the first single, 'Blind Faith', and those tonight with their faces pressed toward the stage seemed to recognise it too.

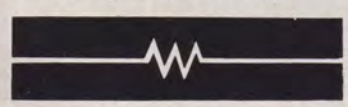
Vocalist Alan King has a voice pinched with the corrosive stink of success. He also has the patience of a saint. At the front sways someone's dad; wing collars, blue pullover and a pair of grey strides that owed more to memory than the current fad for all things flared a little further North. He lurched, spun and then attempted to take his place on the stage, oh, at least seven times. The roadie was all for slashing his throat and throwing the body in a dumper, and so was I. King, like the rest of the band, did his level best to politely ignore him. He finally slunk away, searching stardom out in the toilets.

In his place they floated 'Wastelands', watching its ripple effect transformed into handclaps and bobbing heads, while 'Tell It Like It Is' held the crunch of frighteningly powerful pop. The light touch of 'Crime Of Loving You' was moved live to a stark refrain, intensified by King's raw bellow.

'Blind Faith' is the one that a few either side of me recognise, mouths following slowly, gaping at the curve of the chorus. Ready for celebration, assured of their places at the start of something...

PHIL WILDING

MACC LADS
Assembly Hall, Worthing



SICK BASTARD toilet humour is surely the handrail of the crippled mind. The Macc Lads' reputation has strolled odiously onto these pages many times before, and we're all familiar with their irresistibly contemptible buffoonery. This band once seemed to actually serve a purpose, but the Macc Lads must know they're on a slippery slope now, eventually to spiral downwards into the cesspit from which they emerged.

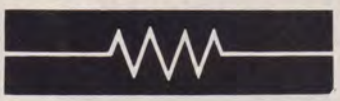
Can anyone really be this oafish? The answer is no. There always seems to be the nagging suspicion that their depravity is just another grand rock pose and that they all have degrees in 10th century Japanese Court Etiquette, sip Tizer and watch the 'South Bank Show'.

Music has always been the band's weak point, and in 1990 the Macc Lads are beginning to sound shockingly tiresome – simple as that. Humour wise, they tread the same fine line that supposedly separates foul mouthed clever dick comics like Gerry Sadowitz from ignorant, racist pigs like Bernard Manning. Personally, I find the distance between them too close for comfort and I'm not sure that the Macc Lads should be encouraged anymore.

Have I missed the joke? Yeah, probably – but I would suggest that everyone goes to see them once, which at a fiver a throw should ensure that the Macc Lads will retire with fat wallets as well as fat egos.

COLIN REED

LARRY MILLER, HEAD 2 HEAD
Marquee, London



WOAARGH! RETRO-rock on a Tuesday night. The DJ even played an Ian Gillan record.

Head 2 Head take their places to a deafening silence. Poor clucks. They look fresh in a long-legged kind of way. Not surprisingly their music evokes everything sensible and self-conscious about rock's purer side. Straight, diamond riffs and a god-warrior frontman that the girls will all want to f**k before he becomes famous in another band. But there is little to really hold any interest with the exception of a f**king huge ballad. Enormous, if not exhilerating, it nonetheless hints at deeper things to come from the cheerful quintet. Oh, and change the appalling name.

Larry Miller, on the other hand, duckwalks out of the wings and straight into protracted technical problems. His Rossi-wardrobe of denim 'n' waistcoat suggests he is happier playing the crappy blues festivals than having to sell his music at the Marquee.

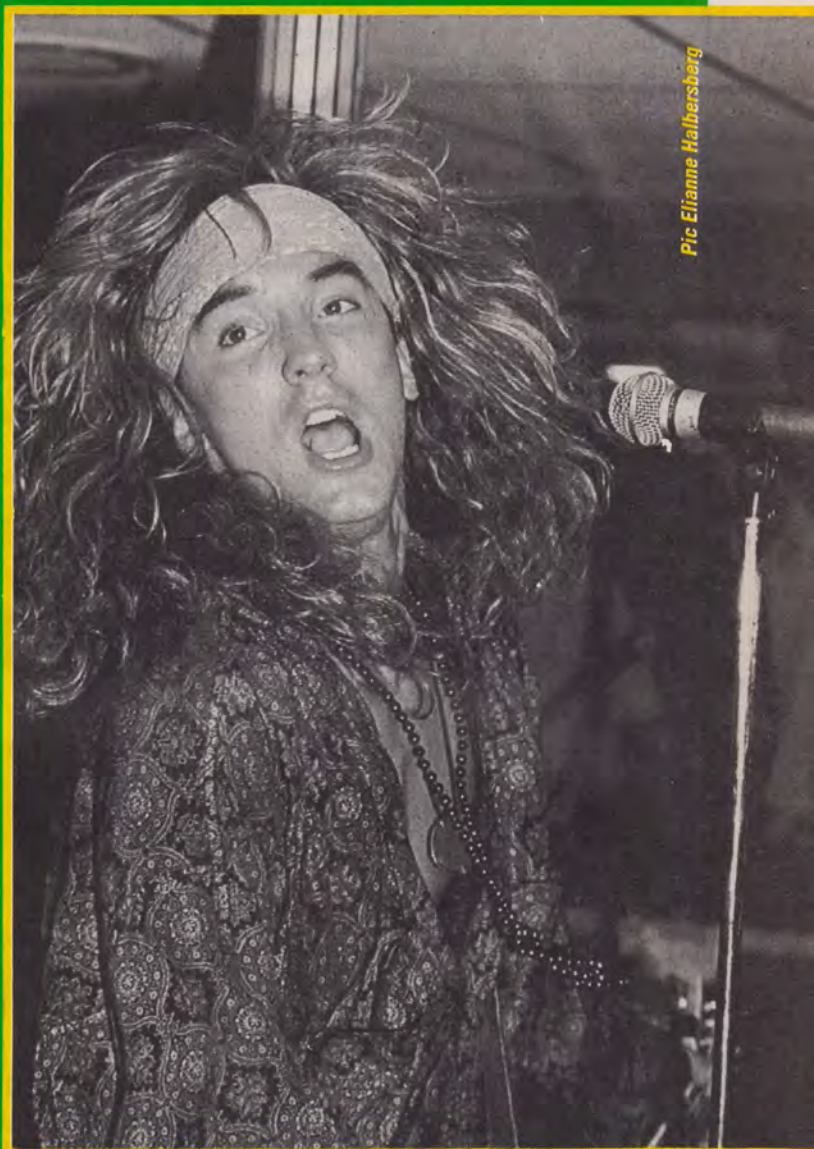
Yet for all his scorching techno-blues it is really only a solo acoustic workout ('Caroline'?) that leaves any lasting impression.

The band bury themselves in gadgetry and seem happy to let Larry make the moves. Ultimately the lack of material is exhausting.

I deman the return of Bernie Tormé.

CHRIS WATTS

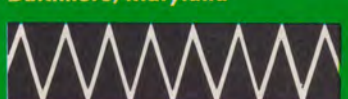
No kidding



Pic Elianne Halbersberg

CHILD'S PLAY (Brian Jack): specialist in chaos and frenzy

CHILD'S PLAY
Baltimore, Maryland



TAKE THE bravado, charisma, and multi-harmonies of early, early Van Halen, the sound, fury and deafening power of current live Metallica, throw the entire concoction into a blender, season with original ingredients, press the 'whip' button, and the result is Child's Play, one of the best bands to ever assault rock and roll!

Child's Play are the result of four very solid parts merging to create an unbeatable unit. Vocalist/guitarist Brian Jack controls the audience with the skill of a veteran, creating chaos and frenzy within 10 seconds of attacking the stage. His domineering presence is enhanced by the wild 'n' tasteful riffs of guitarist Nicky Kay, the solid-yet-insane thumping of bassist Idzi (just Idzi, folks) and the human firecracker approach of drummer John Allen, all arms and hair. Mere words are simply not enough to describe what Child's Play do on stage. They have to be experienced to be fully understood and appreciated. Clichéd as it sounds to predict yet another 'Next Big Thing', Child's Play are definitely it.

The 45-minute set they delivered featured album ('Rat Race') and set opener 'Good Ol' Rock And Roll', and never lost a degree of momentum through 'Damned If I Do', 'Rat Race', 'My Bottle', 'Day After Night', and two tracks featuring Allen on vocals, 'Girl Like You' and 'Evicted'.

Lots of sweat, energy, leaps, flying hair, volume, attitude and great songs – suffice to say that Child's Play have it all. This is the secret that Baltimore has been faithfully keeping for so long, and it took Chrysalis Records to finally dig it out and share it with the rest of us. For this, we owe them our deepest thanks.

ELIANNE HALBERSBERG

KLASSIFIEDS

PERSONAL

MALE 29 seeks female for camping weekend, bike shows, gigs etc. Likes Chops, most music. Own house, bikes etc. Photo please. A.L.A. Kent (anywhere). Box No K2367

EMMA keep in touch. Terry

MALE 25 seeks female into Zeppelin, Free, Bad Company, Whitesnake. Photo appreciated. Ayrshire area. Box No K2372

PRETTY GIRL, 23, sleaze image, into most rock, guitar player, wants fun male for cigarettes and whisky and a little bit of T.L.C., London, photo if possible, ALA. Box No K2373

SHY FEMALE 20 in Gloucestershire seeks biker boyfriend, photo appreciated. Box No K2374

FEMALE FRIENDS WANTED by female glam 19 from North London for pubs, gigs, and laughs etc. Box No K2375

TOMMY booiiiiiiiiig! **XXX**

GLAM GIRL 24 seeks loving glammy fella into Poison, Tigertailz, London. Box No K2376

ROCK LADY 25 N.W. London seeks M/F friends for pubs, gigs, Donington. Box No K2377

FEMALE 30 into most heavy music, pubs, gigs, drawing, writing, walking, seeks long haired, tall, slim guy 30–38, sense of humour for friendship, Donington, possible relationship. Nottingham area, photo please. Box No K2378

FEMALE 20 seeks other females 18+ to meet for pubs etc. Wakefield/Yorkshire area. Write now **PLEASE!** Box No K2379

FEMALE 29 into Magnum, Kiss and all other heavy groups interested in males who like same music from South. Box No K2380

MALE 30 into Vain, Pussycat, Whitesnake, Quireboys, Crowes, Monroe, Aerosmith, not Thrash. Seeks female to write/meet for clubs, gigs, etc. North Herts/London area. Photo please. Box No K2357

MALE 19 seeks friends (M/F) joining **BIRMINGHAM POLYTECHNIC** in October. Into all rock from Heart–Megadeth. Please write with photo if possible. Box No K2366

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STRAIGHT single female 20's seeks others (as existing friends are unadventurous and have deep relationships) for Reading, gigs, manhunts, travelling especially Christmas. Likes GN'R, Cult, FNM. London area. Box No K2385

HENRY keep rockin'. Love you always, **RUTH**

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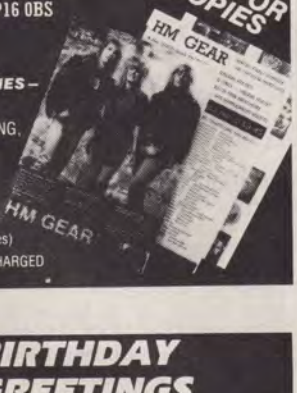

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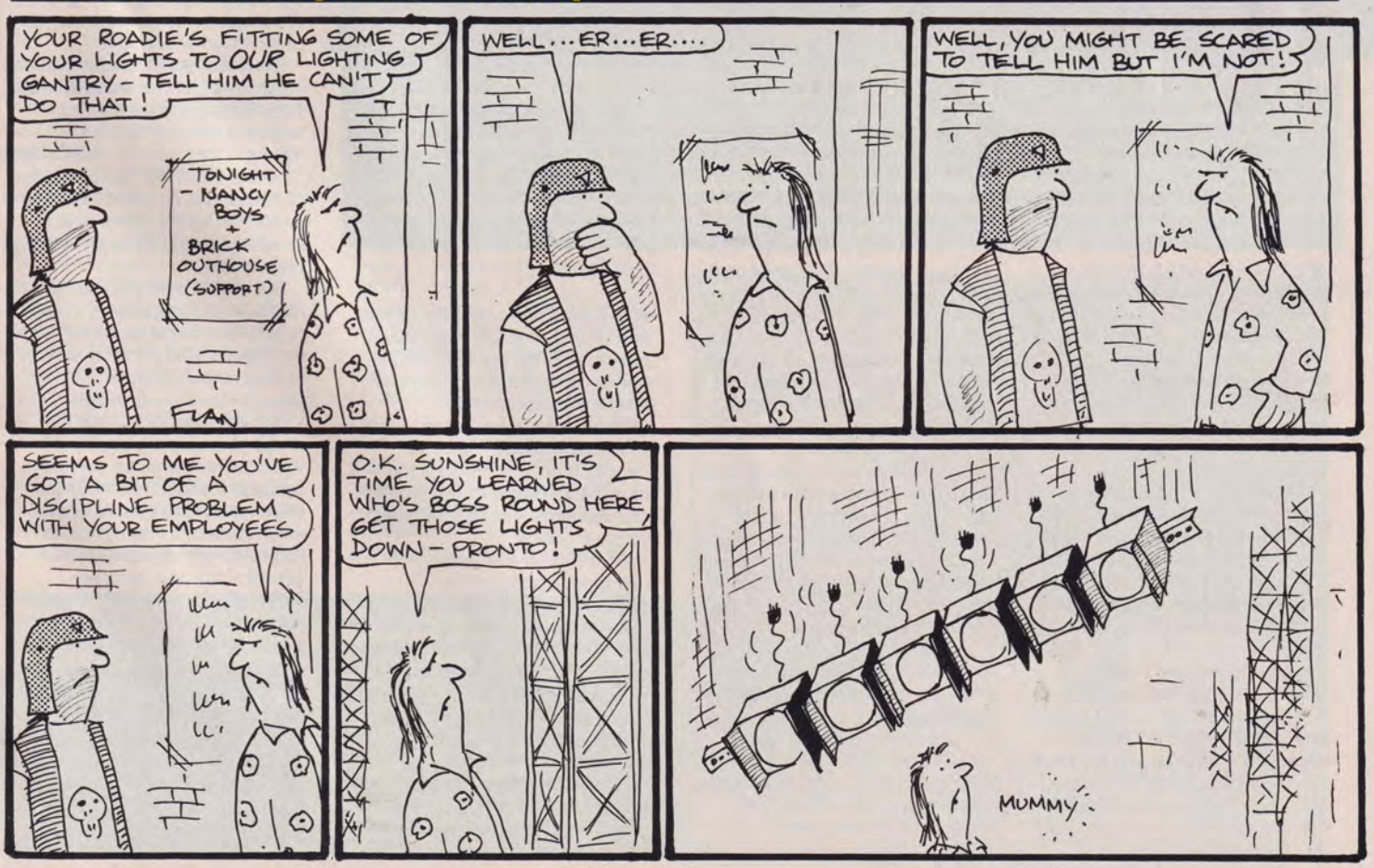


VIEW FROM THE BAR

Pic Ray Palmer

■ *NO BACKSTAGE bitchin' at* ***Cumbria Rock '90****, as this frozen moment in time clearly displays.*

From left to right we got ***Tyla*** *of the* ***Do****... uh – whaddaya mean it's not Tyla?! Ya think 'Bar HQ don't know our old mate, chum, pal an' boozin' buddy when 'is ugly mug is shoved in front of us for listin'!?*

Hold the phone! Er... um... well look at that for a minor phenomenon... Tyla's nipped outta the pic for a sec (or a drink!) and... and ***Saxon****'s* ***Biff Byford*** *(sufferin' from septic dentures) has taken over his air space. Quite incredible. Next to Biffy we got* ***Romeo's Daughter*** *front* femme ***Leigh Matty*** *(despite the radiant smile, sufferin' a septic fingernail) and completin' our snap* ***Almighty*** *man Mr* ***Ricky Warwick****, showin' off his new septic tattoo.*

"It's okay, I've taken the pic," announces ***Ray Palmer****. "You can stop smilin' now, Ricky..."*

■ LAY-DEEZ AAAAAAAAND gentlemen, preeeeezentin' the greatest show on... or rather 'in'... uh... **Workington**. **Cumbria Rock '90**! **Romeo's Daughter**! The **Almighty**! **Wolfsbane**! **Saxon**! **Dogs D'Amour**! **Magnum**! The best o' British! Cor blimey, guv, och aye the noo, be jeepers 'n' there's lovely for you boyo!

That's right, boozers, Blighty's finest, standin' tall an' givin' it their all. If you weren't there you weren't square – you were a cube, cubed!

And amazin' to think how close the whole shebang came to bein' cancelled, as 'Bar HQ can now exclusively reveal that each and every performer (and the Dogs D'Amour – HARGH!) was sufferin' a septic appendage or an infected bodily organ of some kind! But would these stalwart pros give in to the excruciatin' pain? Would they hell! The show must go on, said one and all. And so it did... it went on and on and... no, no, no, juuuuuust kiddin'. Teehee. Ahem.

■ ANYWAY! WITH packed lunches an' their names written clearly in indelible ink on the labels of their duffel coats, we sent our crack(ed!) *K!* team of **Hotten**, **Wilding**, **Palmer** 'n' **Willis** to where the action was.

The night before the event, at the pre-gig party, there were tales of stabbings, street brawls and a geezer bein' thrown through the window of Boots The Chemist (a late night shopper, perchance?) brought to the sensitive shell-likes of our men at the scene.

"Lock the doors! Barricade the windows! The pavements are red with blood!" cried way up past his bedtime Hotten.

"Don'tcha go worryin' none, fellas," drawled a local old timer, before spittin' a mouthful of baccy into a convenient bucket, "it's usual in these here parts."

We-e-ell, grey pavement *is* pretty borin' isn't it...

■ BUT BACK to where da splatter don't matter, the aforementioned pre-gig lig in the comfy confines (the security at the door obviously just for effect...!) of the **Cumberland Arms Hotel**; a gaff which **Wolfsbane** had been banned from on a previous tour – thus blazin' **Blaze** an' the Wolfies couldn't attend the bash! Breaks yer heart, dunnit?!

So without the reliably outrageous antics of the 'Banes-of-everyone's-life to keep folk entertained, one had to make do with **Paddy Goes To Holyhead** struttin' their proverbials along with a surprise guest appearance from your very own (well we don't want 'im!) **Krusher**. The dashin' DJ 'n' dazzlin' designer cunningly ad-libbed (yep, the idiot didn't know the words!) his way through such recent chart smashes as **'Whole Lotta Rosie'** an' **'Smoke On The Water'**. An' whaddaya know, turns out as a vocalist Krusher's a damn fine DJ an' designer!

The **Dogs** (starrin' **Tyla**'s infected liver) also played a set which our man Hotten reckons was far fabbier (not a direct quote there, by the way...) than their proper set the followin' night. An' just to rub salt in the wound, Hurricane Hotten 'n' Krusher 'Interestin' ' Joule whipped Tyla's and-anybody-else-who-dared-challenge 'em's asses at pool!

And did they brag about it? How about – yes, continuously!

■ NOT MENTIONIN' any names (but it reeks of a rascally ripe FACT!), but we hear somethin' most strange was goin' on (or 'up' or 'down'...!) in one hotel room upstairs, as 'a band member' came down to the pool table to nudge (nudge, wink, wink!) another 'band member' an' mutter: "She'll do ya now"?!?

Hey-y-y, c'mon boozers! Don't go jumpin' to conclusions there! Let's rationalise this. Like, 'she' coulda meant somethin' as innocent as... er... a palm reader or... um, or a masseur... or... or...

■ COME THE day of the gig – an' holy ghost town! Gawd knows what the locals were expectin' from a coupla law abidin', fun lovin' 'eavy rock fans, but every shop in Workington was con-spic-u-ously closed! Out to lunch city!

Even worse, the boozin' brothers 'n' sippin' sisters entered **Derwent Park Stadium** to the confusin' strains of the soundtrack to **'Buster'**, that bleedin' **Phil Collins** flick! Say WHAT?! Yeah, we know ol' **Krush** was co-compèrin', but he swears on his life and any future incarnations that he wasn't the twat responsible.

But even worser than worse – no alcoholic beverages were available or allowed into the grounds! Yeesh! Not that ya need the demon brew to have a good time, but if it's ya particular fancy... it, um, does help.

Still, the kids got high on the music (did we really say that?! What the hell, what's a corny line between friends?!) and we hear there were no arrests. Not bad when ya get the impression da local plod squad were maybe expectin' the odd riot or two.

The only unfortunate incident appears to be Dogs D'Amour roadie **Fang** gettin' his lights

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

Pic David Willis

■ *OH DIDN'T we have a luvverly time, the day we went to Workington...*

Seen hangin' out in our piccie: ***Wolfsbane****'s* ***Blaze Bayley****, tryin' out his bestest suave 'n' handsome look, which is really just a ploy to detract us from noticin' how he's inconspicuously tryin' to cover up his 'fat bastard' beer gut. Then we got* ***Krusher*** *– plainly 'n' visibly sufferin' from a septic face (either that or he had to buy the last round) an' last an' definitely least* ***Tyla****, either in complete horror at bein' snapped without his teeth in, or 'cos he's been caught wearin'* ***Quireboy Spike****'s stolen bandana!*

"Wrong in both counts," hisses the man. "In actual fact I'm ***Biff Byford*** *of* ***Saxon****! So nyahhhh!"*

Hey, great, Biff owes us a drink!

"Er... then again... I could be ***Russ Abbot****..."*

punched out by a bouncer, resultin' in Fang needin' stitches. Shame it happened (whatever the circumstance), but apart from that... Cumbria Rock '90 was blemish free.

Blemish free an' soddin' alcohol free! Like, what is this – View From The Soft Drinks Stand?!

■ VICTIM OF success... or fashion victim? Doggie Tyla was seen, spotted, spied and observed struttin' around the gig site wearin' a sensible full-length black leather coat.

Not warm enough for ya, eh, Tyla? HARGH!

Showin' much more sense 'n' savvy in the passion for fashion department were those muscular, rugged, brutally handsome Almighty roadies in their absolutely daaaaaarlin' an' pos-it-ively chic **'Wild 'N' Wonderful'** matchin' designer T-shirts 'n' shorts.

Final result: Tyla O; Almighty Road Crew O. HARGH! HARGH! HAAAAARGH!

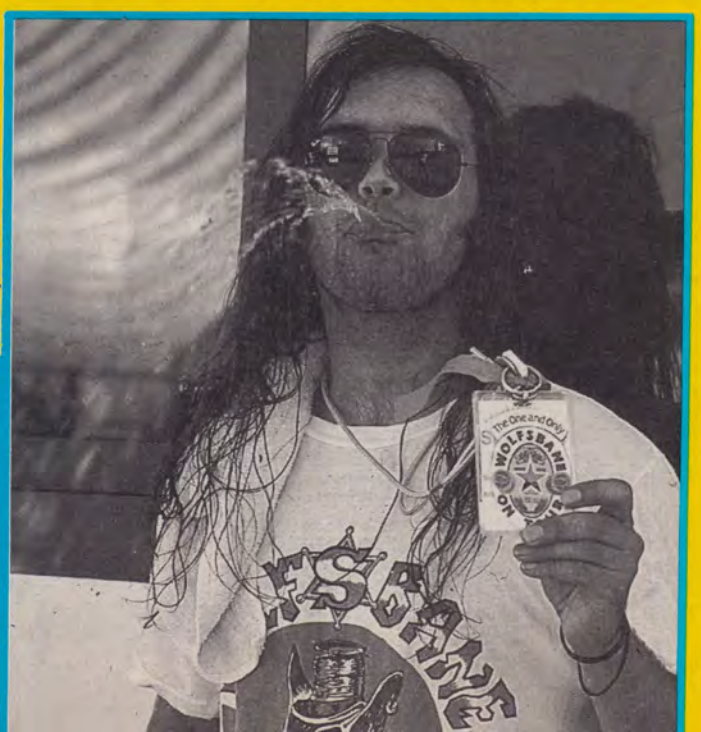
■ THE OBLIGATORY post-gig lig that sultry evenin' found the titanic tag-team of Krush 'n' Hotten losin' their pool champion crowns as they were mercilessly and humiliatingly whipped by a couple of local lads.

Whereas Magnum guitarist **Tony Clarkin** (sufferin' from a septic elbow) wanted to whip the local flash sod of a string-slinger who wouldn't get off the bleedin' stage when Tone 'n' **Bob Catley** (sufferin' from a septic ingrowin' toenail) got up to jam with Paddy Goes To Holyhead (who played again)!

Natch, the night was tainted with gratuitous vulgarity from Wolfsbane pot pounder **Steve Danger** (sufferin' from a septic brain...), although how he snuck past the security is as big a mystery as the identity of the aforementioned local guitar star! Stumblin' around in 'is ultra-naff Newkie Brown shorts, cluckin' like a chicken, Danger insisted on flashin' his, uh, blue-veined piccolo at everybody who didn't wanna see it! Like, ugh city!

Not to mention that there is actual distasteful photographic proof of Stevie-boy bendin' over with his pinky shoved right up his Khyber Pass! Just the kinda behaviour that almost got the jerk kicked out. Now that really woulda been a bum rap!

■ WHICH, INCIDENTALLY, just about, uh, 'wraps' it up for this week, boozers, and in the case of Cumbria Rock '90 – this year. Will it be back next year? We hope so... and we hope Steve Danger isn't! Whatever, we had a ball... but we lost it, it was red with big white polka dots on and we do miss it so. Sniff, sob and... C-YA!



Pic Ray Palmer

■ *PICTURED HERE,* ***Blaze*** *'It must be me – I'm wearin' a* ***Wolfsbane*** *T-shirt and I've got a backstage pass'* ***Bayley*** *displayin' his utter disgust at the only beverage available to the ever-loyal* ***Howlin' Mad Shitheads*** *who turned up to call their hero a fat bastard.*

"But I'm not really a fat bastard," laughs Blaze. "My fans are just havin' a bit o' fun when they call me that."

No, Blaze, take it from us... you most definitely are a fat bastard.

"Er... no... it's just an in-joke. I'm really slim, fit 'n' healthy and not a fat bastard at all."

Really? So is that ***Steffan Chirazi*** *you've been tryin' to smuggle backstage up yer T-shirt?*

METAL CHARTZ

ALBUMS

1	–	FLESH AND BLOOD **Poison** (Capitol/Enigma)
2	–	GOODNIGHT LA **Magnum** (Polydor)
3	2	LEATHER AND LACE **Various** (Dino)
4	1	STILL GOT THE BLUES **Gary Moore** (Virgin)
5	–	LIGHTS...CAMERA...REVOLUTION **Suicidal Tendencies** (Epic)
6	3	PASSION AND WARFARE **Steve Vai** (Food For Thought)
7	7	BRIGADE **Heart** (Capitol)
8	6	THE REAL THING **Faith No More** (Slash/London)
9	5	HELL TO PAY **Jeff Healey Band** (Arista)
10	–	IMPACT IS IMMINENT **Exodus** (Capitol)
11	4	TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
12	8	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
13	28	TAKING ON THE WORLD **Gun** (A&M)
14	13	BACK STREET SYMPHONY **Thunder** (EMI)
15	–	DANZIG II: LUCIFUGE **Danzig** (Def American)
16	9	MANIC NIRVANA **Robert Plant** (Es Paranza/EastWest)
17	10	TEN **Y&T** (Geffen)
18	re	THE WALL **Pink Floyd** (EMI)
19	12	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
20	24	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
21	14	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
22	18	PUMP **Aerosmith** (Geffen)
23	26	INTRODUCE YOURSELF **Faith No More** (Slash/London)
24	17	BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
25	38	ELIMINATOR **ZZ Top** (Warner Bros)
26	22	PERMANENT VACATION **Aerosmith** (Geffen)
27	32	OPEN UP AND SAY...AHH! **Poison** (Capitol)
28	35	RECKLESS **Bryan Adams** (A&M)
29	21	A BIT OF WHAT YOU FANCY **Quireboys** (Parlophone)
30	19	HITS OUT OF HELL **Meat Loaf** (Epic)
31	34	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
32	23	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
33	16	THE EARTHQUAKE ALBUM **Various** (Life Aid Armenia)
34	11	BAD REPUTATION **Dirty White Boy** (Polydor)
35	40	SOFT METAL **Various** (Stylus)
36	52	SLAM **Dan Reed Network** (Mercury)
37	29	SKID ROW **Skid Row** (Atlantic)
38	re	WISH YOU WERE HERE **Pink Floyd** (EMI)
39	46	THE NUMBER OF THE BEAST **Iron Maiden** (Fame/EMI)
40	20	DELICATE SOUND OF THUNDER **Pink Floyd** (EMI)
41	15	STILETTO **Lita Ford** (RCA)
42	25	FUNK-O-METAL CARPET RIDE **Electric Boys** (Vertigo)
43	27	LOCK UP THE WOLVES **Dio** (Vertigo)
• 44	47	SOUTH OF HEAVEN **Slayer** (London)
45	39	BLOOD, FIRE AND LOVE **Almighty** (Polydor)
46	37	NEW JERSEY **Bon Jovi** (Vertigo)
47	31	HOLY WATER **Bad Company** (Atco/East West)
48	51	TRASH **Alice Cooper** (Epic)
49	30	REIGN IN BLOOD **Slayer** (London)
50	42	HELL AWAITS **Slayer** (Metal Blade/Music For Nations)
51	44	THE SINGLES ALBUM **Jimi Hendrix** (Polydor)
52	45	GN'R LIES **Guns N' Roses** (Geffen)
53	50	DON'T PREY FOR ME **Little Angels** (Polydor)
54	53	SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
55	55	10 FROM 6 **Bad Company** (Atlantic)
56	33	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
57	re	LED ZEPPELIN **Led Zeppelin** (Atlantic/East West)
58	re	KILLERS **Iron Maiden** (Fame/EMI)
59	57	VIGIL IN A WILDERNESS OF MIRRORS **Fish** (EMI)
60	43	SHOW NO MERCY **Slayer** (Metal Blade/Music For Nations)
61	re	POWERSLAVE **Iron Maiden** (Fame/EMI)
62	58	DR FEELGOOD **Mötley Crüe** (Elektra)
63	61	LIVE AFTER DEATH **Iron Maiden** (EMI)
64	64	MASTER OF PUPPETS **Metallica** (Vertigo)
65	re	SEASONS END **Marillion** (EMI)
66	48	RADIO ONE **Jimi Hendrix** (Polydor)
67	re	IRON MAIDEN **Iron Maiden** (Fame/EMI)
68	49	BEZERK **Tigertailz** (Music For Nations)
69	54	THE AMERICAN WAY **Sacred Reich** (Roadracer)
70	36	FRESH EVIDENCE **Rory Gallagher** (Capo/Castle Communications)
71	73	WHO MADE WHO **AC/DC** (Atlantic)
72	59	WHITESNAKE 1987 **Whitesnake** (EMI)
73	41	SLIP OF THE TONGUE **Whitesnake** (EMI)
74	56	STICK IT TO YA **Slaughter** (Chrysalis)
75	60	LOVE **The Cult** (Beggars Banquet)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

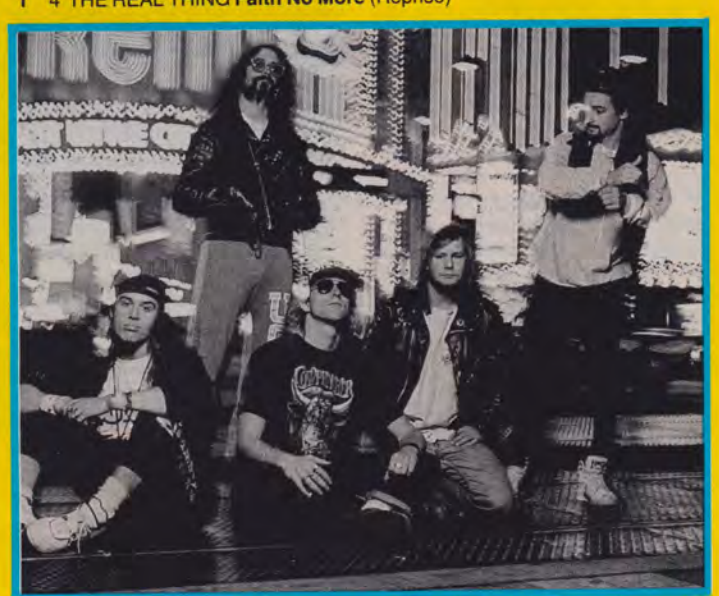
READERS CHART

1 NOISE LEVEL CRITICAL **Tigertailz**
2 WAR PIGS **Black Sabbath**
3 REIGN IN BLOOD **Slayer**
4 SEEK AND DESTROY **Metallica**
5 PEACE SELLS...BUT WHO'S BUYING? **Megadeth**
6 YOU'RE CRAZY **Guns N' Roses**
7 PHANTOM OF THE OPERA **Iron Maiden**
8 FABULOUS DISASTER **Exodus**
9 SCUM **Napalm Death**
10 DIRTY LOVE **Thunder**

This week's Readers Chart was sent in by NEIL ANDERSON who is a 12-year-old rocker from Bressay, Shetland. He says the only interesting things he ever does is play the electric guitar and listen to Ozzy. Yawn. What a fascinating fellow you sound, Neil.

AMERIKAN HM

1	4	THE REAL THING **Faith No More** (Reprise)



FAITH NO MORE: really good stuff, guys 'n' gals!

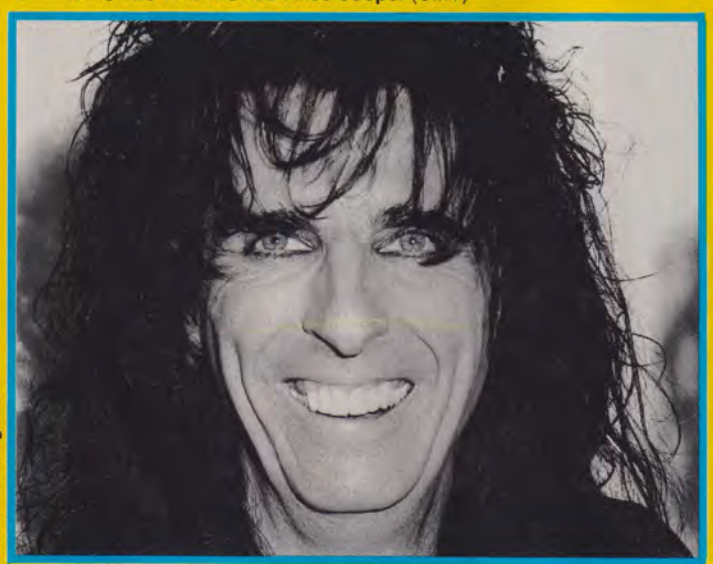
2	1	PASSION AND WARFARE **Steve Vai** (Relativity)
3	5	DANZIG II: LUCIFUGE **Danzig** (Def American)
4	3	STICK IT TO YA **Slaughter** (Chrysalis)
5	2	LOCK UP THE WOLVES **Dio** (Reprise)
6	6	PUMP **Aerosmith** (Geffen)
7	9	DAMN YANKEES **Damn Yankees** (Warner Bros)
8	7	COCKED AND LOADED **LA Guns** (Polygram)
9	–	LIGHTS...CAMERA...REVOLUTION **Suicidal Tendencies** (Epic)
10	8	DR FEELGOOD **Mötley Crüe** (Elektra)
11	10	ACT III **Death Angel** (Geffen)
12	16	HERE COMES TROUBLE **Scatterbrain** (In-Effect)
13	13	WAKE ME WHEN IT'S OVER **Faster Pussycat** (Elektra)
14	11	TATTOOED MILLIONAIRE **Bruce Dickinson** (Columbia)
15	14	BEG TO DIFFER **Prong** (Epic)
16	12	TWISTED INTO FORM **Forbidden** (Combat)
17	15	WHEN THE STORM COMES DOWN **Flotsam And Jetsam** (MCA)
18	17	STILETTO **Lita Ford** (RCA)
19	18	FUNK-O-METAL CARPET RIDE **Electric Boys** (Atco)
20	19	LITTLE CAESAR **Little Caesar** (DGC)

INDIE METAL

1	1	LEATHER AND LACE **Various** (Dino)
2	2	PASSION AND WARFARE **Steve Vai** (Food For Thought)
3	3	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
4	4	HELL AWAITS **Slayer** (Metal Blade/Music For Nations)
5	5	SHOW NO MERCY **Slayer** (Metal Blade/Music For Nations)
6	6	BEZERK **Tigertailz** (Music For Nations)
7	7	THE AMERICAN WAY **Sacred Reich** (Roadracer)
8	9	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
9	11	SURFING WITH THE ALIEN **Joe Satriani** (Food For Thought)
10	6	NO REMORSE **Motörhead** (Castle Classics)
11	13	SHOTGUN MESSIAH **Shotgun Messiah** (Music For Nations)
12	14	DEICIDE **Deicide** (Roadracer)
13	12	SCUMDOGS OF THE UNIVERSE **GWAR** (Master)
14	10	ON A STORYTELLER'S NIGHT **Magnum** (FM/Revolver)
15	15	NOT OF THIS EARTH **Joe Satriani** (Food For Thought)
16	–	LEFT HAND PATH **Entombed** (Earache)
17	16	TWISTED INTO FORM **Forbidden** (Under One Flag)
18	19	BY INHERITANCE **Artillery** (Roadracer)
19	20	OBNOXIOUS **Acid Reign** (Under One Flag)
20	18	BENEATH THE REMAINS **Sepultura** (Roadrunner)

VIDEOS

1	–	TRASHES THE WORLD **Alice Cooper** (CMV)



Pic Janet Gough/LFI

ALICE COOPER: video nasty (hide behind the settee!)

2	1	THE WALL **Pink Floyd** (PMI)
3	6	DELICATE SOUND OF THUNDER **Pink Floyd** (PMI)
4	4	NEW JERSEY **Bon Jovi** (PMV/Channel 5)
5	8	LIVE AT POMPEII **Pink Floyd** (Channel 5/PMV)
6	3	SIGHT FOR SORE EARS **Poison** (PMI)
7	2	BARK AT THE MOON **Ozzy Osbourne** (Castle Hendring)
8	7	HITS FROM HELL **Meat Loaf** (CMV)
9	10	MAIDEN ENGLAND **Iron Maiden** (PMI)
10	12	ROCKING THROUGH THE YEARS **Status Quo** (Channel 5/PMV)
11	5	THE SONG REMAINS THE SAME **Led Zeppelin** (Warner Home Video)
12	–	LIVE – THE END OF THE BEGINNING **Sabbat** (Fotodisk)
13	–	BAD ENGLISH **Bad English** (CMV)
14	18	IN THE ROUND, IN YOUR FACE – LIVE **Def Leppard** (PMV/Channel 5)
15	13	LIVE **Lita Ford** (BMG Video)
16	15	HARD 'N' HEAVY: THRASH METAL SPEED SPECIAL **Various** (Virgin)
17	–	FREE **Free** (Island Visual Arts)
18	9	HARD 'N' HEAVY VOLUME SEVEN **Various** (Virgin)
19	re	LIVE AFTER DEATH **Iron Maiden** (PMI)
20	re	TRILOGY **Whitesnake** (PMI)

STAR CHOICE

KIP WINGER (WINGER)

'IN THE NEW AGE' King's X – They're just the most unique rock band around right now

'EPIC' Faith No More – Very good, aggressive stuff

'ALL LIPS 'N' HIPS' Electric Boys – Catchy, with good ideas; wish I'd written the title

'RAINBOW IN THE ROSE' Winger – It's a good song for the times!

'PROPHET SONG' Queen – I wish I'd written it, it's perfect

SINGLES

1	1	UNSKINNY BOP **Poison** (Capitol/Enigma)
2	2	SHAME ON YOU **Gun** (A&M)
3	3	GIMME SOME LOVIN' **Thunder** (EMI)
4	4	FALLING TO PIECES **Faith No More** (Slash/London)
5	–	DOUBLEBACK **ZZ Top** (Warner Brothers)

Pic Roberts/LFI

ZZ TOP: zzzzzz... Uh, sorry, just joking, jolly good single really

6	–	STARDATE 1990/RAINBOW CHILD **Dan Reed Network** (Mercury)
7	5	ALL THE YOUNG DUDES **Bruce Dickinson** (EMI)
8	7	HUNGRY **Lita Ford** (RCA)
9	8	ROCKIN' CHAIR **Magnum** (Polydor)
10	6	WILD AND WONDERFUL **Almighty** (Polydor)
11	10	LOVE HURTS **Joan Jett** (Chrysalis)
12	9	VICTIMS OF SUCCESS **Dogs D'Amour** (China)
13	11	AMERICAN DREAM **The Grip** (Survival)
14	12	YOUR MA SAID YOU CRIED IN YOUR SLEEP LAST NIGHT **Robert Plant** (Es Paranza/EastWest)
15	16	ALL I WANNA DO IS MAKE LOVE TO YOU **Heart** (Capitol)
16	20	JEALOUS AGAIN **Black Crowes** (Def American)
17	18	BACK STREET SYMPHONY **Thunder** (EMI)
18	22	RADICAL YOUR LOVER **Little Angels** (Polydor)
19	15	SAFE SEX (WHEN IT COMES 2 LOVING U) **Pandora's Box** (Virgin)
20	14	GHOSTBUSTERS **Xentrix** (Roadracer)
21	23	FROM OUT OF NOWHERE **Faith No More** (Slash/London)
22	25	WITHOUT YOU **Mötley Crüe** (Elektra)
23	17	TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
24	32	I REMEMBER YOU **Skid Row** (Atlantic)
25	26	HURTING KIND (I'VE GOT MY EYES ON YOU) **Robert Plant** (Es Paranza/EastWest)
26	27	I DON'T LOVE YOU ANYMORE **Quireboys** (Parlophone)
27	34	CROSSTOWN TRAFFIC **Jimi Hendrix** (Polydor)
28	19	BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
29	13	STILL GOT THE BLUES (FOR YOU) **Gary Moore** (Virgin)
30	21	HOUSE OF PAIN **Faster Pussycat** (Elektra)
31	24	NOISE LEVEL CRITICAL **Tigertailz** (Music For Nations)
32	re	TAKING ON THE WORLD **Gun** (A&M)
33	36	KICKING UP DUST **Little Angels** (Polydor)
34	40	THE DEEPER THE LOVE **Whitesnake** (EMI)
35	29	ANYTIME **McAuley Schenker Group** (EMI)
36	30	I'LL SEE YOU IN MY DREAMS **Giant** (A&M)
37	28	LAZY CRAZY **Dirty White Boy** (Polydor)
38	31	STILL IN LOVE **Stage Dolls** (Polydor)
39	33	RAG DOLL **Aerosmith** (Geffen)
40	37	SMOKE ON THE WATER '90 **Rock Aid Armenia** (Life Aid Armenia)

IMPORTS

1	1	STICK IT IN YOUR EAR **Paul Laine** (Elektra)
2	–	AFTER THE RAIN **Nelson** (Geffen)
3	3	ALIAS **Alias** (EMI USA)
4	5	TRIXTER **Trixter** (MCA)
5	2	BRICKYARD ROAD **Johnny Van Zant** (Atlantic)
6	4	STEELHEART **Steelheart** (MCA)
7	7	EVERY MOTHER'S NIGHTMARE **Every Mother's Nightmare** (Arista)
8	8	HEAVEN'S EDGE **Heaven's Edge** (Columbia)
9	6	JUMP THE GUN **Pretty Maids** (CBS Denmark)
10	–	WARPED **D'Molls** (Atlantic)

LITTLE ANGELS

She's A Little Angel.

THE NEW SINGLE VERSION
7", 12", CASSETTE SINGLE

ALSO AVAILABLE ON
2 SPECIAL LIMITED EDITION FORMATS
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TAKEN FROM THE ALBUM "DON'T PREY FOR ME"

Little Angels

polydor